

Bb book

DIXIELAND

FAKE BOOK

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DIXIELAND MUST LIST

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Alabama jubilee Bb
Alabama bound F
4. Alexander's ragtime band C, F
All by myself Bb
5. All of me C
6. Am I blue F
Amazing grace F
7. Angry Bb
8. At sundown F
9. At the jazz band ball Gm, Bb
10. Avalon F
-
- Baby face C
11. Baby won't you please come home F
12. Ballin' the jack Bb
13. Basin Street blues Bb
Beale Street blues Bb
14. Big butter and egg man F
15. Bill Bailey F
16. Birth of the blues C
17. Black and blue Am
18. Blue turning grey C
19. Blues my naughty sweetie gives to me Gm
20. Bourbon Street parade Ab
21. Bye bye blackbird F
22. Bye bye blues C
-
23. Cabaret Eb
Cake walkin' babies from home Bb
California, here I come C
Careless love F
Carolina in the morning C
Charleston Bb
24. Chicago Eb
25. China boy F
26. Chinatown, my Chinatown Bb
27. Clarinet marmalade F
Curse of an aching heart Bb
-
28. Darktown strutter's ball C
29. Davenport blues Eb or F
30. Dinah Ab
31. Dippermouth blues Bb
32. Dixie Bb
33. Do you know what it means to miss New Orleans C
34. Dr. Jazz Eb
-
35. Everybody loves my baby Dm
36. Fidgety feet Bb, Eb, Ab
37. Five foot two C
38. Frankie and Johnny Bb
-
39. Georgia camp meeting Ab
40. Georgia on my mind F
41. Good man is hard to find, Bb
42. Hello dolly Bb
43. High society Bb, Eb
44. Hindustan Bb
Home Eb
45. Honeysuckle rose F
-
46. I ain't gonna give nobody none of my jelly roll Bb
47. I ain't got nobody F
48. I can't believe that you're in love with me Bb
49. I can't give you anything but love F
I want a little girl F
50. I wish I could shimmy like my sister Kate Eb
I'll be a friend with pleasure Eb
51. I'm confessin' Ab
52. I'm gonna sit right down and write myself a letter Bb (C)
53. I've found a new baby Dm
54. Ice cream Bb
55. Ida Eb
56. If I could be with you Bb
57. If I had you Bb
58. In a shanty in old shantytown F
59. Indiana F
It's a long way to Tipperary Bb
It's a sin to tell a lie C
60. Jazz me blues Eb
61. Just a closer walk Bb
Just a little while to stay here F
-
62. Keepin' out of mischief C
63. Lazy river F
64. Limehouse blues F, Ab
65. Lonesome road Eb
66. Louisiana Ab
-
67. Mack the knife Bb +
68. Make me a pallet on the floor Ab
69. Margie F
70. Mean to me F
Melancholy F
71. Midnight in Moscow Dm
72. Milneburg joys Bb
73. Muskrat ramble Bb (tr Ab)
74. My blue heaven Eb
-
75. New Orleans (Hoagy) Gm
New second line Ab
76. Nobody's sweetheart F
-
77. Oh baby F
Old fashioned love F
Once in a while (Louis') Bb
-
78. Original dixieland one-step Bb, Eb, Ab
-
- Panama Eb, Ab
Please don't talk about me Eb
Poor butterfly Ab
79. Riverboat shuffle Gm, Eb
- Rockin' chair Eb
80. Rosetta F
81. Royal Garden blues F, Bb
82. Runnin' wild Bb
- Sailing down the Chesapeake Bay F
83. Saint James infirmary Dm
84. Saint Louis blues G
85. San F
Second line F
86. See see rider Bb
Sheik of Araby Bb
87. Shine Eb
88. Sleepy time down South, When it's Eb
89. Sleepy time gal F
Smiles Bb (Ab)
90. Some of these days F
Somebody stole my gal Eb
91. Someday sweetheart F
92. Someday you'll be sorry Eb
93. South Eb
94. South Rampart Street parade Eb, Ab
(keys of out choruses vary greatly)
95. Struttin' with some barbeque F
96. Sugar F
97. Sugar blues Bb
98. Sunday C
99. Sweet Georgia Brown Ab (F)
100. Sweet Sue, just you F
That da-da strain Bb
101. That's a plenty Dm, Bb
102. There'll be some changes made Bb
103. Tiger rag Bb, Eb, Ab
104. Tin roof blues Bb
Trouble in mind F
-
- Undecided C
105. Waiting for the Robert E. Lee C, F
106. Washington and Lee swing Bb
107. Way down yonder in NO F
Weary blues F, Bb
108. When my sugar walks down the street F
109. When the Saints F
110. When you're smiling Bb
111. Whispering Eb
112. Who's sorry now Bb
113. Wolverine blues Bb
World is waiting for the sunrise C (Bb)
Yes sir, that's my baby Eb
You've got to see mama every night Bb

READERS GUIDE TO PLAYING DIXIELAND

Preface

If you are reading this you're probably a trumpet, clarinet or tenor sax player who can't fluently transpose up a note, therefore can't use a "C" book. Possibly you're just getting into Dixieland, or you may even be a formally-trained player who normally plays "legit", but for some reason needs to play Dixieland tunes.

The purpose of this book is to perpetuate Dixieland Jazz by providing a practical tool that you can use to learn the music, in a format you can use in performance. It includes all the basic tunes, plus classics known and less-known, and some practical tunes you might play on hotel gigs. You'll be able to play with commercial bands, or even start your own band.

The notes and chords are taken from a wide variety of sources, including the original records. The object has been to make the sheets as authoritative as we can, and as feasible relate them to recordings so you learn tunes by playing along.

Published fakebooks, eg. Hal Leonard's excellent "Ultimate" series, have many "pop" dixieland tunes, but they often have more modern chords, and the few multi-strained classics have only the melody strain. "Sheet music" collections are useless on the bandstand. A succession of "under-the-counter" fakebooks by musicians have helped sustain the music, but are hard to find, and neither their notes nor chords are authoritative; no "legal" fakebooks been published.

Phrasing--The tunes as published frequently had phrasing very different from the way bands actually play them--ie, originally square phrasing typical of 1920s music usually is played swingy--so you must learn to hear the tune's melody but play it in the phrasing style appropriate to the tune, or to the band you're working with. When you can do that, you have taken the first step in "faking"--improvising. In most cases, two 8th notes are played sort of like a dotted 8th and a 16th, but not quite; here, a succession of dotted 8th-16th combinations is written as all 8th notes.

Tempo values--Each sheet has a tempo value; it should be taken as a starting point until you have specific reason to change it. Vocal tunes are played somewhat slower as vocals than as instrumentals; as sing-alongs even slower. Instrumental tunes (ie the multi-strained tunes) are usually faster. Try singing the tune; usually don't play it any faster than the words are comfortable. Another benchmark is the tempo at which the tune is most effective as a *dance* tune. *Virtually all tunes have a segment of several bars where playing the correct tempo is crucial: too fast and the melody or lyrics feel hurried, too slow and the passage drags; the best tempo for the passage is the best tempo for the tune as a whole.* Most tunes should "swing", some should "rock"; I think all should make the body want to *move*!

Basically this is rompin' and stompin' music, but *Slow tunes* can maintain the feeling: curiously, on miscellaneous public gigs, the greatest, often the only, applause, is more often for slow tunes, such as "Do you know what it means to miss New Orleans" played very expressively, or

"Basin Street Blues" played very rhythmically, not the virtuosic killer-dillers. Some slow tunes are more suitable for expressive playing than others—those that *make* you wail probably will get the most audience response... I feel that all but concert gigs should be played as dance gigs; do that and the music more likely will be most effective, ie. have the greatest impact on the audience. When playing tunes in Concert situations, if you want to play at "virtuoso display" tempos, that's cool: your function is to be you...But good body-movement tempos probably will get the most response. When planning sets for any type of gig, the best mix makes various parts of the body move, the whole body move in different ways, and occasionally sparks cheers at virtuosity. Study the performance notes, find the precise tempos that make you and your colleagues bounce, groove, swing and stomp the hardest; make lists of tunes that produce the same results; make set lists that mix maximum variety; do it all over again.

There are two main types of improvising: 1. Playing variations on the melody: You have the melody and chords in your head, and you add notes, change the phrasing, etc. 2. Creating something new over the chords. Some musicians who know at least bits and pieces of many tunes enjoy quoting melodies or famous solos during their solos; sometimes the other musicians pick up on this and go 'round and 'round until they run out of quotes; that's not improvising, but it can be a lot of fun and grab audiences.

Some of the classic records play the melodies quite differently from the published music. There seems to be no "definitive" version. On some tunes the classic record has so many variations of the "melody" that all one can do is suggest a workable approximation; in some cases the record was the only source available. Sometimes, we simplified the melody and chords for playability.

Note that some tunes have the VERSE and CHORUS. When you see "CHORUS" at the beginning of a tune, the VERSE is at the bottom. Usually *the verse is optional, but sometimes it is a standard part of the tune as usually played*. I tried to include the verse if it has a significant melody, and indicate when it is usually played.

Most of the tunes are arranged in straight alphabetical order; ignore apostrophes in contractions—all the "I" tunes are together, as are "If, I'm, I've", in that order. However, a few tunes take up only half a page or less, so to save space, I've put most of them on 2-3-tune pages, and some are added on to two page tunes. Some tunes are out of alphabetical order to enable the pages of 2-page tunes to face each other. The tunes out of order are italicized in the Index.

Playing Dixieland

Rhythm playing is the main subject of this essay, though there are a few notes at the end for the horns. Old music has its own rhythm styles, just as modern jazz and rock do. And if any of the rhythm players barge ahead and do their own thing, they can destroy the impact of the music, even take all the fun out of it for everyone else in the band and audience. They aren't teaching old-style rhythms in school at any level, so the teachers don't know them either.

Younger rhythm-folk and anyone else who doesn't know the music, *Hear This*: In old music, the rhythm section sits *behind* the horns, both physically and artistically. Your job is to make the horns sound good and the dancers groove the roof. You are the *rhythm* section; unlike modern jazz and pop players, you are *not equal* to the horns. You provide, *appropriate* rhythm, strokes, and chords. *KISS method--Keep It Simple, Solid and Soft--Yes, S-O-F-T*: the *horns* control the *volume* dynamics--you follow them and make sure you don't play louder than they do!!

Before you stroke a lick, notice the instrumentation. In fact, when you get booked, ask the bandleader about the:

- Instrumentation in the band.
- Rhythm style he/she/it wants.
- Repertoire being played.

Now, figure out what kind of strokes you are going to use. That is, will the *bass* or *tuba* play 1&3 or 4-4; will the *piano* boom-chuck, do mainly right-handed zaps, stride, or ricky-tick all night? Will the *drummer* ride the big cymbal or do brushes or go b-o-o-m chick or do "4-on-the-floor" bass drum, or play a lot of press rolls? ---> If there is a *banjo*, the drummer should stay off the ride cymbal; use nice whacking brushes with the guitar for non-slow tunes. Listen to what the horns are doing as a group or individually, and support them; if they are syncopating, play straight 4--it'll send their notes flying into the stratosphere.

Banjoes and *guitars* can play a powerful dynamic role simply by proper choice of chopped 4-4, off-beats, or held strokes. Zaps and solos are part of the fun of playing dixieland; but comping is an art, and a worthy rhythm person knows how and when to comp; knows how to play the various rhythm styles; can feel whatever style is being played; and supports the effort by playing appropriately. The rhythm section

- is a unit: a good one liberates dancers;
- is unnoticed by horns because they are so comfortable they are playing above their norm;
- is so unified that the individual instruments well might barely distinguishable to listeners; maintains a balance of sounds.

Routines

Verses: Most old songs had a *Verse*. The verse may or may not played in a particular tune depending on tradition; it's usually before the melody (first) chorus, but often may be played after the melody, and often is played again before the out choruses. EG. Verse-Chorus-Solos, Chorus-Verse-Chorus-Solos, Chorus-Verse-Solos-Verse-Chorus.

Endings are usually more or less at the whimsy of the lead horn, but there are some tunes with well-known endings. *Standard patterns*: Any tune may have 1 or 2 "out" choruses. "Traditional

jazz" bands end multi-strained tunes with a 2-bar extended or "double" ending, using the same chord, inserted between bars 31 and 32 (23 and 24 for blues, which are usually played 2 X per strain); and may use double endings for anything fast. However, the piano-bass / *Eddie Condon* style bands often use the *drum tag* pattern: Sudden ending, 4 bars drums (maybe 8), 4 bars (maybe 8) band tag. Dance band or jazz horn players often use the I / VI ending. Routines vary from band to band, depending in part on which, if any, classic version of the tune is being copied.

Breaks and *Stops* are very important in traditional jazz. Rhythm is silent or plays a specific beat pattern ("stop"), while a horn solos. You ZAP the first note of the break. Some breaks (*Tiger Rag*) and stops (*Dippermouth Blues*) are standard parts of the tune; others are part of a band's arrangement, or are called ad hoc by a horn, or even rhythm person: > - - - or >>> - or - > - > (- is a tacit beat; > is a band zap on the beat). If played with authority, they really zip up the tune and make it more fun to play. Be prepared to take a break of one or two bars without advance warning--someone may turn around suddenly and point to... *you*. A nifty break by a newcomer is most impressive. They may be testing you.

Dynamics are very important. Volume well might vary from strain to strain or chorus to chorus. If there are 2 band "in" choruses, 1st is "up", 2nd is "down" ; if 2 out choruses, 1st is down, 2nd is up. Or vice versa. A great effect is to drop the volume of bars 17-23 in the out chorus, then really hit the last 8 bars. Many lead horns, especially in small formats, open and close with the melody, playing it "down". Some consistently play a hot out chorus. Follow the leader !!

1920s pop tunes. This is "square" two-beat music. *Piano* mostly boom-chucks, or syncopates as a change-up. *Banjo* often plays 2 - 4, changing-up with a 4 - 4, gliss, or occasional mummies stroke. *Tuba* / *bass* mostly does 1- 3. *Drums* use *bass* on 1 - 3 , *snare* on 2 - 4, with frequent zaps on *choked* 6", 8" or high-hat cymbal. Chords often change in 3 beat cycles (the usual is 4 or 2!!) Eg: C..G7 ..C. This pattern is not used much in Dixieland, but if you ever play the original stock charts or in the 20s style, you'll need to practice it.

The Horns Many of the general comments on the music apply to the horns. Here are some considerations for the front line. *Style is important*. Dixieland played by modern jazz players, no matter how good they are, usually sounds like hell because Dixieland isn't Bebop: it isn't "cool", it's "hot". This statement is directed at *you* as an individual, playing with a group of traditional style players. Of course, if the other players are beboppers, the music may be great--But it ain't Dixieland and if your audience--the ones paying the freight--expects Dixieland, the folks may be disappointed. As a minimum, you should be able to play 30s swing-style, without extended chords, with a warm, not "cool" sound.

Solos: The traditional New Orleans style featured *ensemble* playing, with very few solos, except in breaks. However, most bands structure the performance of each tune with one or two ensemble choruses going in, maybe chorus-verse-chorus, or verse-chorus, a string of solos, one or two out ensemble choruses. It all-too-rarely occurs to the musicians that the same routine tune after tune can be b-o-r-i-n-g to the audience. Even when the performance is varied with more or less fancy arrangements going in or out, the solos remain.

Consider this: do you really have something interesting to say or hot licks or fancy gimmicks for

every tune? Sure, you have fun soloing, and of course some of your best moments come from the stimulation of what's happening at the moment. But if you find you feel no inspiration during a tune, why not pass on it rather than bore the audience? It seems that most of the time, the rounds of solos occur in mindless cycles. This isn't so bad for fast tunes, but at lower tempos, especially slow tunes, it makes the tunes drag on and on. Try splitting up the solos into 16- or even 8-bar segments. Harmonize with other horns behind the solo. As a listener, I really don't get much pleasure from 9 choruses of "Georgia"--4-5 will do just fine...

Liberal use of mutes provides a great change-up in the sound of the band--the brass can do straight or solotone mute harmonies behind the clarinet, or use the mutes during ensembles.

Dixieland styles:

There are several basic styles. 1. New Orleans traditional, 4-beat, usually neither "fast" nor "slow", and features much ensemble playing. 2. The most commonly played style is New York/Chicago/Eddy Condon, piano-bass-(guitar), which essentially is a form of 4/4 swing, has a greater variety of tempos and tunes, from slow to hot/fast, features rounds of solos. 3. "Ragtime", which is square and not played that often for entire gigs. 4. 1940s New Orleans "Revival", hard square 4-beat. 5. West Coast "Revival", 2-beat (banjo-tuba), not "fast".

Tune sources: CDs and music books

If you intend to play Dixieland regularly, listen to the old records. There are many CDs of just about everything you'd need. The original *Audio Fidelity* "Dukes of Dixieland" records (to date only one CD has been issued) have all the cliches and patterns, and are great learning tools. Turk Murphy (well represented on CD) did all the trad and saloon tunes. The *Stomp Off* label has current bands playing 20's jazz. Robert Parker's CDS label stereoizes many basic 20's and 30's records; John R. T. Davies' "restorations", which are found on many CD labels, seem to get the most sound out of the 78's.

The *best learning tool* is a tape recorder *under your chair recording every performance*, rehearsal--every time you play. Listen to it as soon as you get home, to hear what was right or what you screwed up--what didn't fit and what made the band sound better--while you still remember the gig and what you were thinking while you were playing. This is the quickest way to become useful in a band or solo context. Don't let the bad stuff get you down; look for what's right and practice it; note what to avoid in the future, so you don't get into any bad habits. Do use your tapes for reality checks--new players and bands usually don't know when they are playing well or badly. Even experienced musicians have times when a performance felt good and was actually terrible...

Remember: *You're there to entertain the audience. As an individual, you are there to make the band sound better, and make the client want to have the band for his/her next event. You never know who's in the audience, so always conduct yourself in a professional manner, on and off the bandstand. If you're playing with the band for the first time, check with the leader from time to time to see whether he wants you to play more or less conservatively.*

Have fun, break a leg, and *vaya con dinero*.

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Page Map

[Basic tempo of tune.]

Ballad, Fast, Bouncy

[Tempo parameters; only suggestive, but try first, because they are realistic.]

♩ = 40

♩ = 320

Intro

[By entire band]

Trumpet Intro

[Trumpet or lead horn only. If no chords, is solo, no rhythm]

[How tune ought to FEEL.]

Hooch tune, Smooth, Plaintive

Bix; c. Quicksell, 1927

[who did it; c.(omposed) Date]

Chorus

[Main melody begins here. SOLOS are played on Chorus. Check below for VERSE; sometimes the Verse is played first; Intro may be above the Verse. Sometimes Chorus is played first, then Verse, Chorus (or solos), Verse again after Solos. It's usually optional, except for tunes that are classic set pieces.]

Verse

[Some verses are considered "part of the tune" because they are on the original record; most are optional add-ons. They do add to the variety of the tune. If the verse has no particular musical or "classical" value, I've omitted it.]

A

[Many classic tunes have several strains, labelled A, B, C, etc. Each strain may be in a different key. They are all part of the tune. They may or may not repeat. Sometimes it's neat to go back to the top after the solos, which usually on the last strain.]

B

C [Clarinet Break - - - -]

[Breaks are an important feature of Dixieland. A BREAK is a SOLO passage. Band or Rhythm hits the first beat chord sharply, soloist improvises something. Breaks may be played during solo choruses or just the in and out choruses. Usually it's a matter of local convention, except in some classics.]

Dogfight

[Usually an introduction to a key change that gets you into the modulation.]

Interlude

[A passage between strains.]

C

Solos

[Usually the entire tune is played "as written", then you find the strain on which you play solos. Usually it's the last strain. If it's not the last strain, you'll usually play some other strains, then go out. If it is the last strain, you'll usually play a melody chorus, one or two "jam" choruses, go out with an extended improvised or pre-set ending.]

Ending

Ending

[Usually, an ending is added onto the tune. Multi-strained tunes usually use a "Double" or "Extended" ending that begins 2 bars before the end and extends 2 bars more. When used with Coda sign, a non-standard ending begins before the usual end of the tune. "Ending" is used to identify non-standard endings. See "Tag" below.]

Tag

TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.
2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

"ROUTINE:" Instructions are usually self-explanatory, but note that an instruction such as A A, B B, A, C C ignores Repeat signs.

Bb book

1

Verse

Chorus

VOCAL Novelty. VERSE is ad lib, CHORUS bouncy.

After You've Gone

♩ = 224 = Fast chorus: Double the value of each note
 ♩ = 114 = Verse is always slow; slow Chorus tempo

20s-30s jazz standard;
 c. 1918

Chorus

Chorus musical notation in 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: F, Fm, C, A7, D7, G7, C, C7, F, Fm, C, A7, Dm, A7, Dm, Fm, C, E7, Am, Adim, C, G7, C, (C7).

Verse

Verse musical notation in 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff: C, D7, G7, C, D7, G7, E7, Am, E7, Am, D7, G7, C, D7, G7, C7, F, A7, Dm, F, Fm, C, A7, D7, G7, C, G7, C7.

ROUTINE: Verse slow, C slow, C fast. Ending: can drop tempo last 4 bars.

Ain't Misbehavin'

Bb book

3

4/4 Swing ♩ = 140

Fats Waller, 1929

Chorus

Chorus

Chords: F, Cdim, C7, Fdim, F, A7, B♭, B♭m, F, A♭7, C7, C+, F, D7, G7, C7, F, Cdim, C7, Fdim, F, A7, B♭, B♭m, F, A♭7, C7, C+, F, A7, Dm, B♭7, G7, D7, C, C♯dim, Dm7, G7, C7, D7, G9, C7, F, Cdim, C7, Fdim, F, A7, B♭, B♭m, F, A♭7, C7, C+, F.

Verse

Verse

Chords: F, C♯7, F♯, F, C♯7, F♯, F, A7, D7, G7, C9, C+, F, F, C♯7, F♯, F, C♯7, F♯, F, Dm7, Dm, A, B7, E7, A, C7.

Ain't She Sweet

c. Ager, 1927

♩ = 194

Ain't/ she/ sweet,/ see her walking down the street./ Now I
Ask you very confidentially, ain't/ she/ sweet. |||

Ain't/ she/ nice,/ look her over once or twice./ Now I
Ask you very confidentially, ain't/ she/ nice! Just cast an

Eye/// /In her di- rec-/tion./ |Oh me oh
My/// /ain't she per- fec-/tion./ |||

I/ re-/ peat,/ don't you think that's kind of neat./ and I
Ask you very confidentially, ain't/ she/ sweet! |||

Alabamy Bound

Bb book

5

1925

Chorus

♩ = 230

Musical notation for the Chorus of 'Alabamy Bound'. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 230. The notation consists of eight staves of music. Chord symbols are placed above the notes: C⁹, A⁷, D⁷, Em, A⁷, D⁷, C⁹, A⁷, G, Dm, E⁷, A⁷, D⁷, and G. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together and others tied across measures.

Verse

Musical notation for the Verse of 'Alabamy Bound'. The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four staves of music. Chord symbols are placed above the notes: Em, C⁷, Em, Am, B⁷, Am, B⁷, Em, D⁷, F⁷, Am, D⁷, G, D⁷, F⁷, Am, D⁷, C, B⁷, Em, C⁷, Em, Am, B⁷, Am, B⁷, and Em. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together and others tied across measures.

Alabama Jubilee (1)

♩ = 218

Verse

The musical score is written on ten staves in 4/4 time, key of D major (two sharps). The tempo is marked as ♩ = 218. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Chord symbols are placed above the staves: D, B♭7, A7, D, A7, D7, C#7, C7, B7, E7, A7, F#m, A7, D, B♭7, D, A7, D, A7, E7, A, B♭dim, E7, and A7. The score concludes with a double bar line.

Verse:

Mando-/lins //// vio-/lins ////;
 ev'rybody's tunin' up the fun be-/gins ////
 Come this/ way ////, don't de-/lay. ////
 Better hurry honey dear, or you'll/ be/ mis-/sin'/

 Music sweet, //// ragtime treat ////
 Goes right to your head and trickles to your/ feet. ////
 It's a remin- der,/ a memory fin- der/ of
 Nights down in old /ala-/ bam./// /You ought to

Alabama Jubilee (2)

(Bb book)

6

Chorus

B7

E7

A7

D

B7

Em

D F#7 G D

E7 A7 D

Chorus:

See Deacon Jones /when/ he rattles the bones. ///
Old Parson Brown /fool-/in' roun' like a clown. ///
|Aunt/ Je- mima who is past eighty three, ///
Shoutin' I'm full /of pep./ watch your step, watch /your step./

One-legged Joe /danced/ a- round on his toe, ///
Throw away his crutch and hollered "let 'er/ go. /Oh honey,
Hail!/// Hail!/// the gang's/ all/ here/ for an
Alabama Jubi-/lee /// |||

Alexander's Ragtime Band

c. Berlin, 1911

Verse

♩ = 152

Musical notation for the Verse section, consisting of four staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staves: D, D7, G, A7, D, E7, A7, D, D7, G, A7, D, D7, G, Fdim, A7, D, D7.

Chorus

Musical notation for the Chorus section, consisting of ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staves: G, D7, G, C, G, D, A7, D, D7, G, G, D7, G, C, G7, C, C#dim, G, D7, G.

Algiers Strut

Bb book

8

4/4 or 2-beat

c.1946

♩ = 208

Chords: F, C7, F, F7, B \flat , B \flat m, F, A7, Dm, G7, C7, F, F7, B \flat , B \flat m, F, A7, Dm, G7, C7, F

All By Myself

c. Berlin, 1921

♩ = 162 C

Chord symbols: C, D7, G7, C, C, B7, E7, Am, D7, G7, C, D7, G7, E7, F, F#dim, C, A7, D7, G7, C.

All/ by my- self/ in the mor-/ning/ ///|
 All/ by my- self/ in the night./// ///|
 I/ sit a- lone/ with a table and a chair.///
 So unhappy there,/// playing soli- taire.///

 All/ by my- self/ I get lone-/ ly/ ///|
 Watch-/ ing the clock/ on the shelf/// //I'd love to
 Rest my weary head on somebody's shoul-/der/ //I hate to grow
 Old-/er,/ |all by my- self./// ///|

Am I Blue

Bb book

10

4/4

c. Akst, 1929

♩ = 110

Chords: G, D7, G, F7, E7, A7, E \flat 7, D7, G, G, C, Cm, G, Bm, F \sharp 7, F \sharp 7, Bm, Ddim, D7, G, D7, G, F7, E7, A7, E \flat 7, D7, G, C, Cm, G.

(Am I) Blue,/// //Am I blue,/// //Aren't the
Tears/ in these eyes/ tellin' you./// //Am I
Blue,/// //You'd be too,/// //if each
Plan/ with your man/ done fell through./// //Was a

Time/// //I was his only one// //But now
I'm/// //the sad and lonely one,/ lawdy. Was I

Gay,/// //til to- day./// //Now he's
Gone/ and we're through,/ am I blue./// ///

Angry

c. 1925

♩ = 182

Chorus

Musical score for the Chorus of 'Angry'. The score is written in 4/4 time and consists of 16 measures. The key signature has one flat (Bb). The melody is written on a single staff. The chords are indicated below the staff: C, D7, G7, Cdim, G7, C, C7, F, Fm, C, A7, D7, Cdim, G7, C7, F, A7, C, D7, G7, C, C7. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others containing quarter notes. The piece ends with a double bar line.

Verse

Musical score for the Verse of 'Angry'. The score is written in 4/4 time and consists of 16 measures. The key signature has one flat (Bb). The melody is written on a single staff. The chords are indicated below the staff: C, D7, G7, Gdim, G7, C, Cdim, C, E7, Am, E7, Am, D7, D7, Ddim, G7. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others containing quarter notes. The piece ends with a double bar line.

Apex Blues

Bb book

12

♩ = 120

c. Noone, Hines, Poston, 1928

A **F** **B \flat** **G 7** **C 7** **F**

Jam **Solos** **F 7** **B \flat** **F** **D 7** **G 7** **C 7** **F**

C **Rhythm play hard 4/4** **F** **B \flat** **B \flat 7** **F** **D 7** **G 7** **C 7** **F**

ROUTINE: A A, Solos on B, C C. Rhythm plays hard 4/4 on C, horns syncopate for maximum impact.

As Long As I Live

c. Arlen, 1934

Easy 4/4 swing

♩ = 128

In bar 2, 10, 26, A7 is sometimes used, to simplify things for jazz soloing.

Maybe I can't live to love you as long as I want/ to,/ life isn't long enough
 Ba-/by,/ but I can love you as long as I live. ///
 Maybe I can't give you diamonds and things like I want/ to,/ but I can promise
 you
 Ba-/by,/ I'm gonna want to as long as I live./ ///

Never/ cared, but now I'm scared I won't live long e-nough. /That's why I
 Wear my rubbers when it rains and eat an apple every day, then
 see the doctor anyway.

What if I can't live to love you as long as I want/ to/ long as I promise you
 Ba-/by/ I'm gonna love you as long as I live./ /|||

Bb Book

Intro

The musical notation for the Intro of 'The Sound of Silence' is shown on a single staff in 4/4 time. The key signature has two flats (Bb and Eb). The notes are: E4 (quarter), Bb4 (quarter), Bb4 (quarter), G4 (quarter), C5 (quarter), F5 (quarter), Bb4 (half), and a final Bb4 (quarter). Chord symbols are placed above the staff: Eb for the first measure, Bbdim for the second, Bb for the third, G7 for the fourth, C7 for the fifth, F7 for the sixth, and Bb for the seventh. A double bar line is placed between the third and fourth measures.

Verse

B \flat E \flat B \flat C7 F7 E \flat B \flat F7 B \flat

[illegible]

The musical score for the 'Trio' section is written for four staves in 3/4 time. The key signature has two flats (Bb and Eb). The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: Bb, Eb, Bb
- Staff 2: F7, Bb, C7, F7
- Staff 3: Bb, Eb, Bb
- Staff 4: Eb, Bbdim, Bb, G7, C7, F7, Bb

The melody consists of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line and repeat dots.

ROUTINE: Intro, V 2X, C 2X, T, Solos on C, VC Intro. Square Ragtime or swing it.

At Sundown

4/4 swing or light 2-beat

c. W. Donaldson, 1928

♩ = 156

(Every little) Breeze is sighing of love undying at sun-/down./

/| Every little

Bird is resting and feather nesting at sun-/down./ /|||

Each/ little rose-/bud is sleep-/ing/ //while/

Shad-/ows/ //are/ creep-/ing/ /| In a little

Cottage cozy the world seems rosy at sun-/down/ /| where a loving

Smile will greet me and always meet me at sun-/down./ /|||

/| seem to sigh/ I'm in heav-/en,/ //when/

Night is falling and love is calling me home./// /|||

At the Jazz Band Ball

Bb book

16

♩ = 170

Bix; c. ODJB, 1918

Verse

Musical notation for the Verse section, 4/4 time, 170 bpm. The key signature has one flat (Bb). The melody is written on a single staff. Chord symbols are placed above the staff: Am, G7, C, A7, D7, G7, Am, D7, G7.

Chorus

Musical notation for the Chorus section, 4/4 time, 170 bpm. The key signature has one flat (Bb). The melody is written on a single staff. Chord symbols are placed above the staff: A7, D7, G7, C, A7, D7, F, Cdim, C, A7, D7, G7, C.

ROUTINE: V C V, SOLOS on C 2 X each, V, C 2 or 3 X

Aunt Hagar's Blues

Teagarden,
c. W.C. Handy, 1920*Rockin' 4/4, slow boogie feel*

Intro G G⁷ C E^b7 G D⁷ G E^b7 D⁷ G

A G G⁷ C D⁷ G G⁷ C D⁷ G G⁷

B G G⁷ C E^b7 G D⁷ G E^b7 D⁷ G

Gm G⁷ E^b E^b7 A^b E^b7 D⁷

Gm G⁷ E^b E^b7 A^b E^b7 D⁷

G G⁷ C E^b7 G D⁷ G E^b7 D⁷ G

C G G⁷ G B⁷ E⁷

A⁷ D⁷ G D⁷ G D⁷

G D⁷ G

ROUTINE: A B C, A B C, Solos on A, end on B.

Avalon

Bb book

18

4/4

♩ = 210
♩ = 254
♩ = 228

c. Rose, 1920

Al Jolson hit, came into the dixieland repertoire with Goodman's Quartet, 1937

The musical score for 'Avalon' is written in 4/4 time and the key of D major (one sharp). It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: D7, G, D7, G, Gdim
- Staff 2: D7, Am7, D7, Am7, D7, D+
- Staff 3: G, D+, G
- Staff 4: E7
- Staff 5: Am, E7, Am7, Cm, D7
- Staff 6: G, Dm, E7
- Staff 7: Am7, D7, G

Baby Face

c. Akst, 1926

2-beat

♩ = 224

Chord symbols: D, A7, D, Am, B7, E7, A7, D, F#7, E, F#7, Bm, D7, G, Ddim, D, B7, E7, E+, A7, D.

Ba-/by face /||| | you've got the cutest little
 Ba-/by face /||| | there's not an- other one could
 Take/ your place //// Ba-/by face ////
 My/ poor heart / is jumpin' you sure have start- /ed somethin'

 Ba-/by face /||| ||'m up in heaven when I'm
 in/ your/ fond/ em-/ brace./// / I didn't
 need/ a shove /'cause I just fell/ in love //with your
 Pret-/ty/ ba-by// face./// /|||

Baby Won't You Please Come Home

20

Bb book

Ballad ♩ = 100

c. Williams, 1919

Chorus

Chorus musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G, B7, E7, A7, D7, B7, Em, A7, D7, G, B7, E7, Am, B7, C, E7, G, B7, E7, A7, D7, G, B7, E7, A7, D7, G. A triplet of eighth notes is marked with a '3' over the notes in the second and fourth measures.

Verse

Verse musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G, Gdim, Am, D9, G, Gdim, Am, D9, B7, Em, A7, D7, G, Gdim, Am, D9, G7, C, A7, Adim, D7, D+. A triplet of eighth notes is marked with a '3' over the notes in the first measure.

Ballin' the Jack

♩ = 146

c. Chris Smith, 1913

Chorus

Musical notation for the Chorus of "Ballin' the Jack". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. The chord progression is as follows:

A7 D7 G7 C E7 F7 E7 A7 D7 A7 D7 C E7 Am A7 Dm A7 Dm F#dim G7 C

Verse

Musical notation for the Verse of "Ballin' the Jack". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. The chord progression is as follows:

A B7 E7 F7 D7 G7 A7 F7 E7 A B7 E7 F7 D7 G7 A7 F7 E7

Basin Street Blues

Bb book

22

♩ = 104

Slow with a beat

Teagarden,
c. Spencer Williams, 1928

Verse

Tbn C Dm A^b7 C *Response* *Tbn* C Gdim G⁹ *Response*

C C⁷ F G⁷ C [BREAK -----]

Tbn C Dm A^b7 C *Response* *Tbn* C Gdim G⁹ *Response*

C C⁷ F G⁷ C [BREAK -----]

Chorus

C E⁷ A⁷ B^b7 A⁷

D⁹ G⁷ C Cdim Dm G⁷ Dm G⁷

C E⁷ A⁷ B^b7 A⁷

D⁷ G⁷ C

Routine: TBN Verse, Chorus, Solos on Chorus, Verse either with long TBN credenza as ending, or with Chorus out. Usually Clar. has first solo, band play 3s (3 staccato beats each bar). Next solo, band can play 2s, next solo band play 1s.

Beale Street Blues

c. Handy, 1916

♩ = 132

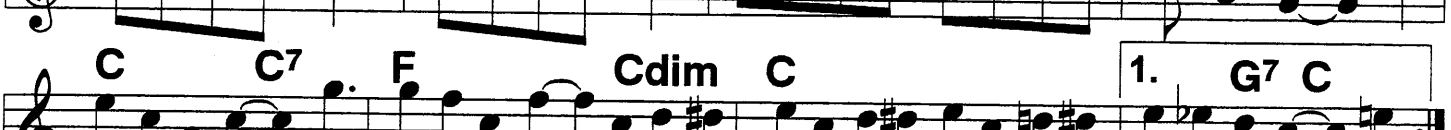
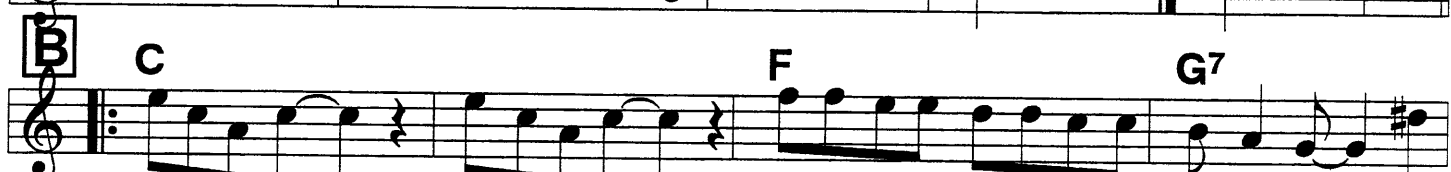
Intro



A Tbn



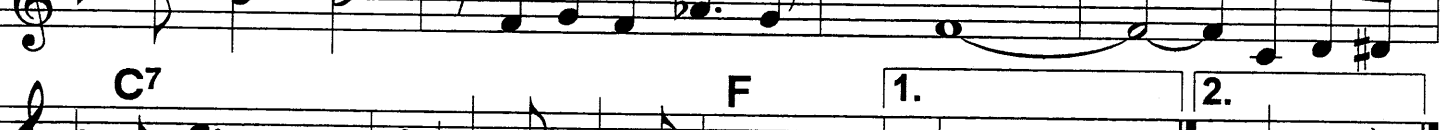
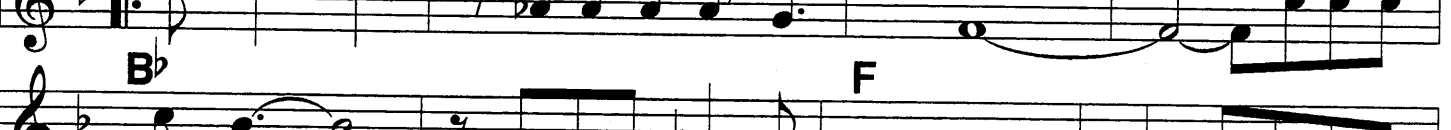
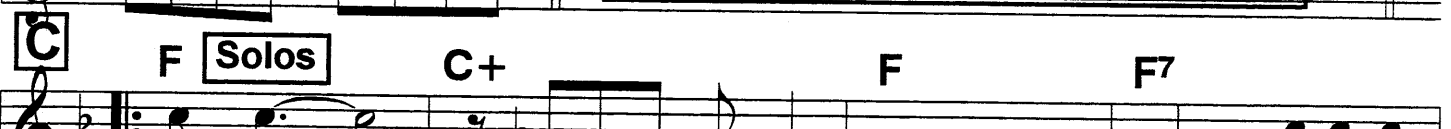
B



ROUTINE: Tbn A A, B, C, Solos on C, B, C C

C

F Solos



♩ = 192 ♩ = 208
More of a 4/4 feel

1902

Chorus

The Chorus section consists of nine staves of music in G major, 4/4 time. The melody is written on a treble clef staff. The chords are as follows:

- Staff 1: G
- Staff 2: G, Ddim, D7
- Staff 3: D7
- Staff 4: D7, D+, G, D7
- Staff 5: G
- Staff 6: G, G7, C
- Staff 7: C, C#dim, G, E7
- Staff 8: A7, D7, G
- Staff 9: G

Verse

The Verse section consists of three staves of music in G major, 4/4 time. The melody is written on a treble clef staff. The chords are as follows:

- Staff 1: Em
- Staff 2: G, B7, Em, Ddim
- Staff 3: D7, G, 1. B7, 2. G, D7

Big Butter And Egg Man (1)

Spanier Ragtimers, 1939; c. 1926

4/4 *swingy*

♩ = 206

Chords: G, A7, D7, G, Fo, Am7, D7, G, Gdim, Am7, D7, A9, D7, G, G7, C, E7, A7, D7, G, A7, Am7, D7, 1. G, 2. Trumpet solo ending--w / drums only, To top, Band Chorus

2 extra bars!

3. Trumpet solo out w/drums only

The musical score consists of eight staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music is written in a 2/4 time signature. The first staff contains a series of eighth and sixteenth notes, followed by a quarter note. The second staff contains a series of eighth and sixteenth notes, followed by a quarter note. The third staff contains a series of eighth and sixteenth notes, followed by a quarter note. The fourth staff contains a series of eighth and sixteenth notes, followed by a quarter note. The fifth staff contains a series of eighth and sixteenth notes, followed by a quarter note. The sixth staff contains a series of eighth and sixteenth notes, followed by a quarter note. The seventh staff contains a series of eighth and sixteenth notes, followed by a quarter note. The eighth staff contains a series of eighth and sixteenth notes, followed by a quarter note. The music ends with a double bar line.

ROUTINE: Regular tune, except trumpet solo has special ending (2.), band chorus, maybe another solo, out chorus with trumpet and drums only tag (3.)

Birth Of the Blues

4/4 Ballad

c. Henderson, 1926

Chorus

♩ = 108

Musical score for the Chorus of "Birth Of the Blues". The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 108. The score consists of eight staves of music. The melody is written in treble clef. Chord symbols are placed above the notes: D, B7, A7, A+, D, F#7, G, E7, A7, D, D, B7, A7, A+, D, F#7, G, E7, A7, D, F#7, B7, E7, A7, D, B7, A7, A+, D, F#7, G, E7, A7, D. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others with quarter notes.

Verse

Musical score for the Verse of "Birth Of the Blues". The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of four staves of music. The melody is written in treble clef. Chord symbols are placed above the notes: D7, G9, D, G9, A7, B7, A7, B7, A7, D, F6, A7, D7, G9, D, G9, A7, B7, A7, B7, A7, D. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others with quarter notes.

Black and Blue

(Bb book)

27

♩ = 104

Ethel Waters, L. Armstrong
c. Waller, 1929

Chorus

Musical score for the Chorus of "Black and Blue". The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as ♩ = 104. The score consists of eight staves of music. Above the staves, the following chords are indicated: Bm, Em, Bm, E7, D, Adim A7, D, F#7, Bm, Em, Bm, E7, D, Adim A7, Bb7 A7, D, F7, Bb7, D, F7, Bb7, Bm, F#7, Bm, Em, Bm, E7, D, A7, Bb7 A7, D. The melody is written in treble clef with eighth and quarter notes, often beamed together in groups of four.

Verse

Musical score for the Verse of "Black and Blue". The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of four staves of music. Above the staves, the following chords are indicated: D, C#7, D, D, Bm, F#7, Em, E7, A7, D, A, E7, A, G+F#7, Bm, E7, A7, F#7. The melody continues in treble clef with eighth and quarter notes.

Blue Turning Gray (Over You)

4/4 Ballad, not dirge slow ♩ = 108

c. Waller, 1929

Chorus

The Chorus section consists of eight staves of music in D major (two sharps). The melody is written in treble clef with a 4/4 time signature. Chord symbols are placed above the staff lines. The sequence of chords is: D, C#7, C7, B7, E7, A+, D, Ddim, Em7, A7, D, C#7, C7, B7, E7, A+, D, G, D, D7, G, D, A7, D, G, E7, A7, D, C#7, C7, B7, E7, A+, D, G, D.

Verse

The Verse section consists of four staves of music in D major. The melody is written in treble clef with a 4/4 time signature. Chord symbols are placed above the staff lines. The sequence of chords is: D, D7, G7, D, D7, B7, E7, A7, E7, A7, D, A7, D, D7, G7, D, D7, B7, A, Dm, A, Dm, F#m6, B7, F6, E7, A7.

Blues My Naughty Sweetie Gives to me

29

Bb book

1919

Works at various tempos, even slow.

$\text{♩} = 214$

(There are) Blues/// /that you get from wor-/ry./ //There are
Blues/// /that you get from pain./// /And there are
Blues/ when you're lone-/ly/ for your one and on-/ly,-
Blues/ you can never/ ex-/ plain./// //There are

Blues/// /that you get from long-/ing/ //But the
Blu-/// /est blues that be/// //are the
Sort of blues that's on my mind,/ they're the very meanest kind, The
Blues my naughty sweetie gives to me./// /|||

Bluin' the Blues (1)

Spanier version; c.ODJB, 1918

Swing it! Hard driving 4/4! ♩ = 148

Intro

C G7 Gdim G7

A

C C7 F7 A^b7 C A7 D7 G7 C

B Solos *Rhythm instrument, horns hold long notes.*

C C7 F7 A^b7 C A7 D7 G7 C

C

C A^b7 C C7 F7 A^b7 C A7 D7 G7 C

8^{vb}

2nd X to D

Detailed description: The musical score is written for a Bb instrument in 4/4 time. It begins with an 'Intro' section with a tempo of 148 beats per minute. The key signature has two flats (Bb). The score is divided into four main sections: A, B (Solos), and C. Section A consists of two staves of music. Section B, labeled 'Solos', includes a box instruction: 'Rhythm instrument, horns hold long notes.' and features a '8vb' (8va) marking. Section C also consists of two staves. The score is heavily annotated with chords: C, G7, Gdim, C7, F7, A^b7, A7, and D7. The final instruction is '2nd X to D'.

Musical score for 'Bluin' the Blues (2)'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a 'D' in a box, indicating a D major chord. The second staff has an 'F7' chord. The third staff has 'D7' and 'G7' chords. The fourth staff has 'C', 'G7', and 'C' chords. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also first and second endings marked '1.' and '2.'.

ROUTINE: Ensemble play as written, or to expand it, solo on B 1 or 2 X each, C D as out choruses.

Mostly transcribed from the Spanier Ragtimers 1939 record. A definitive version that varies greatly from the ODJB and book versions.

Bucket's Got A Hole In It

Melody approximate.

c. C. Williams, 1933

Musical score for 'Bucket's Got A Hole In It'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a tempo marking '♩ = 122 Rock it!' and a 'C' chord. The second staff has 'D7', 'E♭7', 'D7', 'G G7', 'C', 'Cm', and 'G' chords. The third staff has a 'C' chord. The fourth staff has 'D7', 'E♭7', 'D7', 'G G7', 'C', 'Cm', and 'G' chords. The score includes various musical notations such as eighth notes, quarter notes, and rests.

Bogalusa Strut

c. Sam Morgan, 1927

♩ = 182

Intro D Ddim D B⁷ E⁷ A⁷ D D⁷

Verse G Ddim D B⁷ E⁷ A⁷ D Ddim A⁷ D⁷ G Ddim D B⁷ E⁷ A⁷ D G D

Chorus A⁷ D A⁷ D [Break] A⁷ D D⁷ G Ddim D B⁷ E⁷ A⁷ D

Ending D Ddim D B⁷ E⁷ A⁷ D

Routine: Intro, Verse, Chorus, Solos on Chorus, Verse, Chorus, Ending

Bourbon Street Parade

Bb book

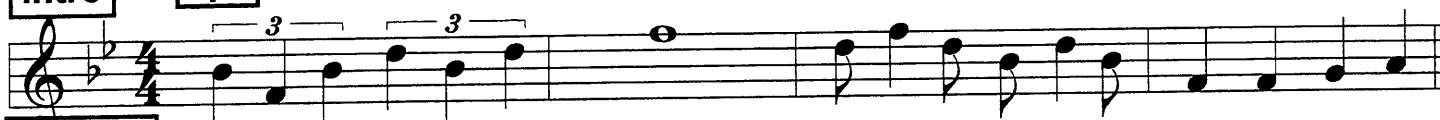
32

2-beat, march tempo ♩ = 192

c. Paul Barbarin, 1949

Intro

Tpt



Chorus

||Let's/ fly/ down,/ ||or/ drive/ down,/
 ||to/ New/ Or-/ leans///
 ||That/ cit-/y,/ ||it's pret-/ty,/
 ||his-/ tor-/ic scenes.///

 ||I'll/ take/ you,/ ||pa-/ rade/ you,/
 Down// on Bour-/bon/ Street.///
 We'll hit all the hot/ spots,/
 you'll meet all the big/ shots,/
 Down/ on/ Bour-/bon/ Street.///

Bugle Call Rag (1)

1923

A ♩ = 196

B

No definitive version. This is a basic outline that you can fool with: each instrument do a bugle call on A, followed by the band. On C, band do bugle call before each solo. D 2-3 X, out. New Orleans bands sometimes insert the OLE MISS strain, band 1 X or with solos. A Line 1 & 4, C line 1, are all bugle calls that can be used any place.

Bugle Call Rag (2)

(Bb book)

33

Solos 2 X each

Start Solo

First system of musical notation for Bugle Call Rag (2). It includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first staff contains a melody starting with a C major chord, followed by a sequence of eighth notes. The second staff contains a bass line with a C7 chord. The third staff contains a bass line with a D7 chord, a G7 chord, and a C chord. The fourth staff contains a bass line with a C chord and an A7 chord. A box labeled "2nd X no bugle call" is placed over the fourth staff.

Out chorus

Second system of musical notation for Bugle Call Rag (2). It includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first staff contains a melody starting with a C major chord, followed by a sequence of eighth notes. The second staff contains a bass line with a C7 chord. The third staff contains a bass line with a D7 chord, a G7 chord, and a C chord. The fourth staff contains a bass line with a C chord and an A7 chord. A box labeled "Extended Ending" is placed over the fourth staff.

Ole Miss

Third system of musical notation for Bugle Call Rag (2). It includes a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first staff contains a melody starting with a C major chord, followed by a sequence of eighth notes. The second staff contains a bass line with a C7 chord. The third staff contains a bass line with a D7 chord, a G7 chord, and a C chord. The fourth staff contains a bass line with a C chord and an A7 chord. A box labeled "Extended Ending" is placed over the fourth staff.

Breeze

C. Williams, 1929, Wingy
Manone, 1935; c. 1919

Ballad

♩ = 120

Chord symbols: F, Gm7, C7, Cdim, C7, F, F7, B \flat , Bdim, F, D7, G7, C7, C+, F, Gm7, C7, Cdim, C7, B \flat 7, A7, B \flat , Bdim, F, Cm, Gm7, C7, F, F, Am, C7, F.

By And By

Bb book

35

♩ = 166

Street parady, shoulder swingy

Trad. hymn

Chorus

Musical notation for the Chorus, consisting of four staves in 4/4 time. The key signature has one sharp (F#). The notes are: Staff 1: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Staff 2: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Staff 3: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Staff 4: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Chords: G, G7, C, G, A7, D7, G, C, G.

Verse

Musical notation for the Verse, consisting of four staves in 4/4 time. The key signature has one sharp (F#). The notes are: Staff 1: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Staff 2: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Staff 3: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Staff 4: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). Chords: G, C, G, D, A7, D7, G, C, G, D7, G.

Bye Bye Blackbird (1)

Square 2-beat

♩ = 198

SING-ALONG tempo (do CHORUS only): ♩ = 162

1926

Verse

Chords: Em, G+, G, Am⁷, Em, B⁷, Em, Em, G+, G, Am⁷, Em, B⁷, Em, D⁷, C, Cm, G, D⁷, B⁷, Em, G+, G, Am⁷, Em, A⁷, D⁷.

Verse:

Black-/bird/ black-/bird/ singing the blues all day.///

Right| outside /of my/ door./// |||

Black-/bird/ black-/bird/ why do you sit and say,///

"There's| no sun- /shine in/ store."/// |||

All through the win- /ter you/ hung/ around ///

Now I begin /to feel/ home-/ward bound ///

Black-/bird/ black-/bird,/ gotta be on my way,///

Where| there's sun- /shine ga-/ lore./// |||

Chorus

Chorus:

Pack up all my care and woe,/ here I go/ singing low/
 Bye/// Bye/// black-/bird./ ///
 Where somebody waits for me,/ sugar's sweet,/ so is she./
 Bye/// Bye/// black-/bird./ ///

 No one here can love and under- stand/// me,///
 Oh what hard luck stories they all hand/// me.///

 Make my bed and light the light,/ I'll arrive/ late tonight/,
 Black-/bird/ //bye/ Bye./// ///

Bye Bye Blues

c. 1925

♩ = 220

Chords: D, B \flat 7, E⁹, A⁷, Ddim, D

Bye/// Bye/// blues./// ///
 Bye/// Bye/// blues./// ///
 Bell/// ring./// Birds/// sing.///
 Sun/ is/ shin-/ing/ no/ more/ pin-/ing./

 Just/// we/// two./// ///
 Smil-/// ing/// through./// ///
 Don't/// sigh/// don't/// cry.///
 Bye/// Bye/// blues./// ///

Cabaret

(Bb book)

38

1966

$\text{♩} = 204$

Chords and musical notations include:

- Staff 1: F , $C\sharp+$, F , $C+$
- Staff 2: F , $F7$
- Staff 3: $B\flat$, $Bdim$, Am , $D7$
- Staff 4: $Gm7$, C^9 , 1. F $Gm7$ $C7$ | 2. F
- Staff 5: $B\flat m$, F
- Staff 6: Dm , $Dm7$, $G7$, $C7$
- Staff 7: F , $C\sharp+$, F , $C+$
- Staff 8: F , $Cm7$, $F7$
- Staff 9: $B\flat$, $Bdim$, $Am7$, $D7$
- Staff 10: $Gm7$, $C7$, F
- Staff 11: Ending (Play line 3 X), $B\flat$, $Bdim$, $Am7$, $D7$, $C7$, F

Cakewalkin' Babies From Home (1)

Bb book

2-beat ♩ = 218

Armstrong/Bechet;
c. C. Williams, 1924

Verse

Verse:

(Cake) walkers may come, /// cake walkers may go, ///
 But I wanna tell you 'bout a couple I know. ///
 High steppin pair, /// |debonaire. ///
 When it comes for bus'ness not a soul/ can com- pare.///

Chorus:

Here they/ come /// |Look at them syncopatin'
 Goin'/ some, /// |look at them demonstratin'
 Talk of the town, /// Green and/ Brown, ///
 pickin' 'em up |and// layin' 'em down. ///

Dancin'/ fools, /// that's what they like to call 'em, they're
 In/ a class | of/ their own./// ///

The on-/ly way /for them to lose/ is to cheat 'em//
 you/ may tie /'em, but you'll ne-/ver/ beat 'em/ |

Strut that/ stuff, ||They/ don't do nothin' diff'rent||
 Cake walkin' ba- /bies from/ home./// /// |

2 main records, Jan. 1925: w/ Alberta Hunter in Ab; w/Eva Taylor, in Bb.

Chorus

The musical score for the Chorus of 'Cake Walkin' Babies (2)' is written in treble clef, 2/4 time, with a key signature of two flats (Bb and Eb). The score consists of ten staves of music. The chords and melodic lines are as follows:

- Staff 1: G7
- Staff 2: C, A7
- Staff 3: D7
- Staff 4: D7, Fm, G7, Gdim
- Staff 5: G7
- Staff 6: C, Am, E7, Am7, C7
- Staff 7: F6
- Staff 8: C6, G7, (Gdim)
- Staff 9: G7
- Staff 10: D7, G7, C (Gdim)

Cake Walkin' Babies (3)

From the Clarence Williams Blue Five 1/8/25
record with Armstrong, Bechet, Eva Taylor voc.

Armstrong's out chorus

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of 12 measures across 10 staves. The key signature has one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Chord symbols are placed above the staff at specific measures: G7, C, A7, D7, G7 [Trumpet Break], D7, G7, C, G7, Dm, E7, Am7, C7, F [Break], F, F [Break], Fm, C [Break], C, C [Break], Gdim, G7, D7, G7, and C. There are also dynamic markings like '3' and 'dim'. The score ends with a double bar line.

Square 2-beat

California Here I Come

Bb book

40

1924

♩ = 218

Chorus

Musical notation for the Chorus of "California Here I Come". The key signature is D major (two sharps) and the time signature is 4/4. The notation consists of eight staves. Above the staves, the following chords are indicated: D, D+, G, A7, Adim, A7, D, D, Ddim, A7, D, D+, G, A7, Adim, A7, D, B7, Em, B7, Em, Fdim, F#7, Bm, E7, Em, A7, D. The melody is written on the staves, with various note values and rests. The piece ends with a double bar line and a key signature change to D major.

Verse

Musical notation for the Verse of "California Here I Come". The key signature is D major (two sharps) and the time signature is 4/4. The notation consists of five staves. Above the staves, the following chords are indicated: F#m, C#+, F#m7, B7, Bm7, F#m, D7, C#7, 1. F#m F#6 C#+ F#m, 2. F#m, A7, Em7, Cm, A7, 1. G, D, 2. G, D, C#7, F#m, C#+, F#m7, B7, Bm7, F#m, D7, C#7, F#m, A7, Adim, A7, A+. The melody is written on the staves, with various note values and rests. The piece ends with a double bar line and a key signature change to D major. A box at the bottom right contains the text "Chorus is in D".

Campmeeting Blues (1)

♩ = 95 4/4

c. King Oliver, 1923

Piano
Intro

Sheet music for "Campmeeting Blues (1)", composed by c. King Oliver, 1923. The piece is in 4/4 time, with a tempo of 95 beats per minute. The key signature is Bb (two flats).

The score is divided into sections marked A, B, and C, each with a corresponding box label. The music features various chords and melodic lines, including a Piano Intro, a Tbn Solo, and a Clar. Solo.

Section A: Starts with a Piano Intro. The melody is in 4/4 time. Chords: F, F7, Bb, F, G7, C7, F, F7, G7, C7, F, C7.

Section B: Labeled "Tbn Solo". The melody is in 4/4 time. Chords: F, Bb, F, A7, D7, G7, C7, F, F7, G7, C7, F, C7.

Section C: Labeled "Clar. Solo". The melody is in 4/4 time. Chords: F, Bb, F#dim, F, C7, Bb7, F, F7, G7, C7, F, (E).

Camp Meeting Blues (2)

Bb book

41

SOLOS 1 or 2 X; band play stops each X

D

F E F E F E⁷ F⁷

B^b Fdim F D⁷

C⁷ G⁷ C⁷ F F⁷ Fdim B^bm F E

Tag

F C⁷ F

ROUTINE: Intro, A A, B (tbn), C (clar), Solos on D, TAG

Dear Old Southland

Hot

Armstrong, Goodman, Dukes of Dixieland; c. 1922

$\text{♩} = 232$

F B^b C⁷

F F⁺ B^b D⁷ G⁷

F A⁷ Gm Ddim

F Fdim C⁷ F

Carolina In the Morning

2-beat

c. Donaldson, 1922

♩ = 135

D Dmaj7 D⁶ Adim A⁷

Em G⁺ G A⁷ Ddim

G D G B⁷

E⁷ A F^{#7} Bm E⁷ A⁷

D Dmaj7 D⁶ Adim A⁷

Em G⁺ G A⁷ Ddim A⁷

D D⁷ G E⁷ A⁷

D Bm E⁷ A⁷ D

Charleston

Bb book

43

♩ = 202

c. James P. Johnson, 1923

Chorus

Chorus

Chord symbols: C, E7, A7, D7, G7, C, Adim, G7, C, E7, A7, D7, Em, B7, E7, G7, C, E7, A7, D7, Adim, G7, C, Am, C7, F, Ab7, C, Adim, G7, C.

Verse

Verse

Chord symbols: Am, Dm, E7, Am, Am, B7, E, G7, G7, C, E7, Am, G, Gdim, G, Ddim, D7, G7.

Chattanooga Stomp (1)

C. King Oliver, 1924

♩ = 198 4/4

Intro

Chords: G⁷ B⁷ Dm B⁷ G⁷ C C⁷ F C [TBN Gliss ---] C A⁷ D⁷ G⁷ C C⁷ F C [TBN Gliss ---] C F^{#dim} C A⁷ D⁷ G⁷ 1. C

2. C 3. C C⁷ To C ROUTINE: A A B B, A C C C

B

Chords: C A⁷ G⁷ C A⁷ G⁷ C C A⁷ G⁷ C Back to A 1 X, C

Chattanooga Stomp (2)

Bb book

44

Solos, if any

The musical score is written for a single melodic line in B-flat major, 4/4 time. It consists of 10 staves of music. The first staff begins with a key signature change to B-flat major (two flats) and a common time signature. The notation includes various chords (F, C7, Bbm, D7, G7) and melodic lines with eighth and sixteenth notes. A 'Break' section is indicated by a dashed line and a 'C7' chord. The score concludes with a 'Coda' section marked with a circled cross symbol. The final staff includes a triplet of eighth notes and a triplet of sixteenth notes.

ROUTINE: AA BB A CCC extended ending. Play as set piece, or do solos on C, 3 out choruses, one as written, jam out chorus.

The melody line is a suggestive distillation of the Oliver record's very complex arrangement.

Chicago (That Toddlin' Town)

4/4 swingy

c. Fisher, 1922

♩ = 186

(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-
 Ca-/go, Chi- ca-/go, I'll show you around./ / show you around.
 Bet your bottom dollar you'll lose your blues in Chi-
 ca-/go, Chi- ca-/go, the
 Town that Billy Sunday could not shut down./// ||| On

 State/ Street, that great/ Street, I just want to say, just want to say, they
 Do things/ they don't do on Broad- way. /// Say,///
 They have the time, the time of their life,/ I met a man he danced with his wife In Chi-
 Ca-/go, Chi- cago my home town./// |||

China Boy

Bb book

46

4/4

Popular in the 30s; c. 1922

$\text{♩} = 234$

The musical score for "China Boy" is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords G, D+, G, D+, G. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).
- Staff 2: Chords G, D+, G, E7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).
- Staff 3: Chord A7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).
- Staff 4: Chords Cm, G, F7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).
- Staff 5: Chords Bb7, F7, Bb7, F7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).
- Staff 6: Chords Bb7, F7, Bb7, D7. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).
- Staff 7: Chords G, D+, G, Gdim. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).
- Staff 8: Chords G, D9, G. Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (half).

Chinatown My Chinatown

♩ = 214 2-beat

c. 1906

♩ = 238

Chords indicated in the score: D, A+, D, D, A7, A7, Bm, E7, A7, D, A+, D, D, D7, G, G, Gm, D, B7, E7, A7, D.

Chin-/a-/ town/ my/ Chinatown,/ ///
 Where/ the/ lights/ are/ low./// ///
 Hearts/ that/ know/ no/ other land./ ///
 Drift-/ing/ to/ and/ fro./// ///

 Dream-/y/ dream-/y/ Chinatown,/ ///
 Al-/mond/ eyes/ of/ brown/// ///
 Hearts/ seem/ light/ and/ life seems bright./ ///In
 Dream-/y/ Chin-/a-/ town./// ///

Bb book

• = 198 (Vocal)

Chorus

Verse

The musical score for the Verse of 'The Christmas Song' is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of two lines of four measures each. The piano accompaniment also consists of two lines of four measures each. The notes in the melody are: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The piano accompaniment consists of: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The chords indicated above the staves are: C, A7, C, G7, C, C, A7, C, G7, C, Edim, Dm, A7, Dm, D7, G7.

Clarinet Marmalade (1)

♩ = 214 4/4 swingy

c. ODJB, 1918

Intro

G B⁷ E⁷

A⁷ D⁷ G

A G D⁺ G G⁷

C Cm G G⁷

C Cm G E⁷

A⁷ D⁷

G D⁺ G G⁷

C Cm G G⁷

C Cm G E⁷

A⁷ D⁷ G

Interlude

D⁷ A⁷ D⁷ [Break] D⁷

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of 16 measures. The first measure is an 'Intro' section. The second measure is marked with a box 'A'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, some with ties. Chord symbols are placed above the staff to indicate the harmonic structure. The piece is in a 'swingy' style, as indicated by the tempo marking. The copyright information 'c. ODJB, 1918' is located in the top right corner.

Clarinet Marmalade (2)

Bb book

49

Solos

B

G B⁷ E⁷

A⁷ D⁷ G D⁷

G B⁷ E⁷

A⁷ D⁷ G C G

Dogfight

Em B⁷ [Break -----] Em B⁷ [Break -----]

Am E⁷ [Break -----] Am E⁷

D⁷ Ddim D⁷ Ddim D⁷ **To B**

Tag

G B⁷ E⁷

A⁷ D⁷ G

Routine: Intro, A, Interlude, B, Dogfight, Solos on B, Dogfight, B 2-4 X, Tag

Copenhagen (1)

4/4 *swingy*

Bix, c. 1924

♩ = 198

A C C#dim Dm Cdim

1. C G7 C G7 1. C

2. C C7

B F Bb7 F F7

Bb7 F Fdim

C7 G7 F Bb 1. F C7 2. F G7

C F Fm C A7

D7 G7 C G7 1. C C7 2. C

D Tpt C Dm Em C A7

Clar bottom line

D7 G7 C G7 C

E **Tuba Solo**

Solo

F **Solos**

Chords: C, C⁷, F, C, Cdim, G⁷, C, G⁷, 1. C, 2. C, C⁷, F, Fm, C, A⁷, D⁷, G⁷, C, G⁷, C, C⁷, F, Fm, C, A⁷, D⁷, G⁷, C, G⁷, C.

ROUTINE: A A, B B, C C, D D; E Tuba 1st line, can finish solo, Tuba 1st line, Clar, Tpt, or Band finish.
BAND F, more solos 2 X each, F 2 X, double ending.

Curse Of An Aching Heart

1913

2-beat

♩ = 172

Chords: C, B7, C, C7, F, Fm, C, G7, C, D7, G7, C, B7, C, C7, F, B7, E7, F, Cdim, C, E7, A7, D7, G7, C.

(You) Made// me what// I am/ to-/ day,// I
 Hope// you're sat//is- fied./// /// You
 Dragged// me down// and down/ un-/ til// the
 Soul// with- in// me died./// /// You

 Shat-/tered each// and ev'/ ry/ dream,// you
 fooled// me from/ the/ start,/// /// and
 Though/ you're not true,// I still/ love/ you,/ that's the
 Curse/ of an ach-/ing/ heart./// ///|

Darktown Strutter's Ball

Bb book

52

4/4

♩ = 150

c. 1917

Chorus

Musical notation for the Chorus, consisting of five staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: D, B7, E7, Bm7, E7, A7, D, Ddim, A7, D, B7, E7, Bm7, E7, G, Ddim, D, F#7, B7, E7, A7, D.

Verse

Musical notation for the Verse, consisting of four staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: D, Ddim, A7, D, Ddim, A7, A7, Adim, F#7, Bm7, E7, A7, D, Ddim, A7, F#7, Bm7, A, A+, F#m, F#7, Bm7, E7, A7.

Davenport Blues

Driving 4/4 ♩ = 135

Bix, 1925

Chorus

Chorus musical notation (8 staves):

- Staff 1: F B \flat F C 7 F
- Staff 2: F B \flat F C 7 F F 7
- Staff 3: B \flat F D 7
- Staff 4: G 7 B \flat + [TPT Break -----]
- Staff 5: F B \flat F C 7 F F 7
- Staff 6: B \flat A 7 C 7
- Staff 7: F [Break -----] A 7 [Break -----] Dm $_3$ [break -----] D 7 [Break -----]
- Staff 8: G 7 C 7 F

Verse

Verse musical notation (4 staves):

- Staff 1: F F 7 B \flat B \flat 7
- Staff 2: F G 7 C 7
- Staff 3: F F 7 B \flat B \flat 7
- Staff 4: F 7 F D 7 G 9 C Cdim C 7

Diga Diga Doo

Bb book

54

c. 1928

♩ = 206 Square 2-beat

Chorus

Musical notation for the Chorus of "Diga Diga Doo". The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of eight staves. The first staff is labeled "Chorus". The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, 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E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296,

Dippermouth Blues (1)

4/4

♩ = 186

Distilled from 1st Oliver record; orig. in C, usually played in Bb.
aka "Sugarfoot stomp"Oliver, 1923
Spanier, 1939

Intro

Cdim

G7

Gdim

G7

A

C

F7

C

C7

F7

C

G7

1.

C

F

C

2. G7

C

G7

C

G7

To B

3. G7

C

G7

C

Cornet

Lip to D

B

CLAR Solo, band do "3's"

C

Cdim

C

C7

F7

Cdim

C

A7

D7

G7

1. C

G7

C

2. C

G7

C

n X solos on C, A 1 X,
then D tpt solo

C

C

F7

C

C7

F

C

G7

C

A 1 X, then D

Dippermouth Blues (2)

Bb book

55

TPT Solo 36 Bars

Stop time is a standard, later convention

D C **C7**

F7 **C7**

G7 **C**

Stop time **C** **C** **C** **C** **C7** **C7**

F7 **Lip** **C** **C**

G7 **C**

C **F7** **C** **C7**

F7 **C**

G7 **C** **Oh Play that thing!**

E **C** **Out 2-4 X** **F7** **C** **C7**

Can play A 1-2 X, jam 1-2 X

F7 **C** **G7** **C**

Extended Ending **C**

No distinctive ending for the tune, so I made one up. Try it! Do your own!

Dinah

4/4 swingy or 2-beat ♩ = 184 ♩ = 200

Spanier, 1939
c. Akst, 1925**Chorus**

Musical score for the Chorus of 'Dinah'. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 16 measures across 8 staves. The melody is written in treble clef. Chord symbols are placed above the notes: Bb, F7, Bb, Bbdim, Eb, F7, Bb, Eb, Bb, D7, Gm, Bb+, Bb, C9, Gm, C7, F7, Bb, F7, Bb, Eb, Bb.

Verse

Musical score for the Verse of 'Dinah'. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 16 measures across 8 staves. The melody is written in treble clef. Chord symbols are placed above the notes: Bb, F7, Bb, Gm7, C7, F7, Bb, Dm, Cdim, F, C7, F7.

Often played in F; orig. in G

Do You Know What It Means To Miss New Orleans

(Bb book)

57

Louis Armstrong
c. Alter, 1946

4/4 *Very expressively*

♩ = 106

♩ = 96 (Vocal)

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). The tempo is marked as 106 beats per minute for the instrument and 96 for the vocal. The score consists of eight staves of music. Above the notes, various chords are indicated: D, A+, D, A+, D, Bm7, E9, G, Ddim, D, B7, Em7, Bb7, A7, D, F7, Cm7, Bb, Bdim, Cm7, F7, Bb, Bm7, E7, A, F#m7, Bm7, E7, A7, D, A+, D, A+, D, Bm7, E9, G, Ddim, D, B7, E9, A7, D. The melody is characterized by a series of eighth and quarter notes, often beamed together, with some measures containing rests. The piece concludes with a final D chord and a whole note D.

Down In Honky Tonk Town (1)

c. 1916

♩ = 224 2-beat

Verse

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. The tempo is marked as ♩ = 224, 2-beat. The piece consists of eight measures of music. Chord symbols are placed above the staff at various points: F7, E7, F7, E7, F7, E7, F, E7, Bb7, A7, Bb7, A7, Bb7, A7, Dm, F7, E7, F7, E7, F7, E7, F, E7, Fdim, Bb7, E7, Edim, and A7. The melody features a mix of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line and a key signature change to C major (no sharps or flats).

Verse:

| Bill Johnson said one day,/ | to his Eli- za May,/
 | "We've been to nearly ev'ry place in'/ town. ///
 | If you sug- gest to me,/ | some other novelty,/
 | we both will go and do the thing up/ brown." ///

 | His sweetie said "my dear,/ | there is this place I hear, /
 | I got it straight from Mose, who brings the/ clothes. ///
 | It's Honky Ton- /ky Town,/ down where the gals /are brown, That's
 | where/ the/ music// grows./// ///

Chorus

Chorus:

| Come Honey, let's go down/ |to Honky Tonky town,/
 | It's under- neath the ground,/ |where all the fun is found./
 There'll be singing waiters,// singing synco- pators,///
 Dancin' to pi- ano played by Mis-ter// Brown.///

 |He plays pi- ano queer,/ |he only plays by ear,/
 |You want to stay a year,/ |the music that you hear, would
 Even start a monkey/// dancing with a don-key.///
 Down in Honky Tonky// Town."/// |||

Down By the Riverside

Rockin' gospel feel

♩ = 186

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. The tempo is marked as 186 beats per minute. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a 4/4 time signature. The chords are indicated by letters above the staff: G, D7, G, G7, C, G, D7, G. The melody is written in a treble clef and features a mix of eighth, quarter, and half notes, with some measures containing rests. The overall feel is described as 'Rockin' gospel feel'.

Down Yonder

(Bb book)

60

Hot 2-beat

c. 1922

♩ = 224

The musical score consists of ten staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as 'Hot 2-beat' with a note value of 224. The score includes various chords: F, Bb, C7, G7, and F7. The melody is written in a single line, with some notes beamed together and others held over. The music is in a 2-beat style, with the first beat of each measure being a half note and the second beat being a half note.

Down/// yonder someone beckens to me. ///
 Down/// yonder someone reckons on me. ///
 | I seem to see a race in memor-/y. ///
 | Between the Natchez and the Robert E. Lee. ///
 Swanee/ shore /I miss you more/ and more, /ev'-/ry
 Day/ my mam- /my land/, | you're/ sim- /ply grand./

 Down/// yonder when the folks get the news, ///
 Don't/// wonder at the Hulabaloos. ///There's
 Daddy and mam-/ my,/ there's Ephraim and Sam-/
 my,///
 Waitin' down yon- /der for/ me./// ///|

Dr. Jazz

King Oliver, 1927

Chorus

4/4 ♩ = 192 ♩ = 216

Chorus

4/4 ♩ = 192 ♩ = 216

Chord symbols: F, C7, F, F, F7, B \flat , Fdim, F, F7, E7, E \flat 7, D7, G7, F, C7, F, F7.

Verse

Verse

Chord symbols: F, D7, G7, C7, F, F, C7, A7, D7, G7, C, C7, F, C7, F, G7, C, A7, D7, G7, C, C7.

VERSE can be slow, Chorus faster, especially effective with vocal.

Everybody loves my baby

(Bb book)

62

c. S. Williams, 1924

4/4
♩ = 192 ♩ = 208

Chorus

Em

A7 D7 G B7

Em B F#7 B D7

G7

A7 D7 B7

Em A7 D7 G (B7)

Detailed description: The Chorus section consists of eight staves of music in 4/4 time. The key signature has one sharp (F#). The first staff begins with an Em chord. The second staff contains A7, D7, G, and B7 chords. The third staff contains Em, B, F#7, B, and D7 chords. The fourth staff contains a G7 chord. The fifth staff contains A7, D7, and B7 chords. The sixth staff contains Em, A7, D7, G, and (B7) chords. The seventh and eighth staves continue the melodic line with various rests and notes.

Verse

Em B7 Em C7 B7

Em C7 Em C7 B7

Em B7 Em C7 B7

Em C7 Em C7 B7

Detailed description: The Verse section consists of four staves of music in 4/4 time. The key signature has one sharp (F#). The first staff contains Em, B7, Em, C7, and B7 chords. The second staff contains Em, C7, Em, C7, and B7 chords. The third staff contains Em, B7, Em, C7, and B7 chords. The fourth staff contains Em, C7, Em, C7, and B7 chords.

Eccentric (1)Spanier, 1939
c. 1924

♩ = 188 4/4

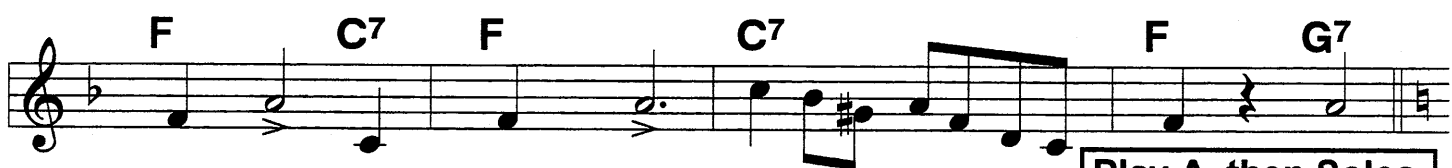
Intro



A



B



Play A, then Solos

SOLOS; after solos play C as written, D, TAG

C

D

Tag

ROUTINE: A B A, Solos on C, C as written, D, Tag.

Entertainer, The (1)

Square 2-beat ♩ = 142 ♩ = 160

c. Joplin, 1902

Intro

3rd octave

8vb

A

D D7 G D A7 D

D D7 G E7 A7

D D7 G D A7 D

D D7 G Gm D A7 1. D

2. D 3. **End** D >

B

D G Gm D

D A E7 A7

D G Gm D D7

G Ddim D E7 A7 1. D

2. D **Play A 1 X, then C**

Interlude

ROUTINE: A A, B B, A, C, Interlude, D.

*It's better to end on A, the most commonly recognized part of the tune.
Most bands just play A & B, going out on A. The Interlude is a good ending.*

Fidgety Feet (1)

♩ = 192 4/4

c.ODJB, 1918

Intro

The musical score for 'Fidgety Feet (1)' is written for a single melodic line in 4/4 time. The tempo is marked as 192 beats per minute. The key signature is one flat (Bb). The score is divided into an Intro, Section A, and Section B. Section A consists of two measures, each repeated twice. Section B consists of two measures, each repeated twice. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as chord symbols and a 'Break' instruction.

Intro

A

B

Cdim [Break -----]

Chord Symbols: G7, C, F, D7, G7, C, F, A7, Bb, F, C7, E7, Am, C7, F, A7, Bb, F, C7, D7, G7, C7, F, F7.

Fidgety Feet (2)

Bb book

65

Solos

C **Bb** **F7** **Bb** **F7** **Bb** **Bb7** **F7** **Bb** **Bb7** **Eb** **Ebm** **Bb** **G7** **C7** **F7** **Bb** **F7** **Bb** **Eb** **D7** **Eb** **Ebm** **Bb** **G7** **C7** **F7** **Bb**

ROUTINE: A A, B, C, Solos on C; can go back to top, do jam out chorus, w/extended ending.

66 Floatin' Down That Old Green River (1)

(Bb book)

Chorus

2-beat

♩ = 232

G

B⁷

E⁷

1915

The musical score is written for a single melodic line in treble clef, key of G major (one sharp), and 4/4 time. The tempo is marked as 2-beat with a quarter note equal to 232. The score consists of 16 measures. Chord symbols are placed above the staff at various points: G (measures 1-2), B⁷ (measure 3), E⁷ (measure 4), A⁷ (measure 5), D⁷ (measure 6), G (measure 7), G⁷ (measure 8), C (measure 9), E⁷ (measure 10), A⁷ (measure 11), D⁷ (measure 12), G (measure 13), B⁷ (measure 14), E⁷ (measure 15), A⁷ (measure 16), D⁷ (measure 17), and G (measure 18). The melody features a mix of eighth and quarter notes, with some measures containing rests or ties.

(I've been) Float-/ing/ down/ the/ |old/ Green River on the
Good/ ship/ Rock and/ Rye, /// // but I
Floated too far, //I got stuck on a bar, //I was
Out there alone, //wishing that I was home. ///

|The ship got wrecked with/ the captain and crew, ///
And there was only/ one thing left to do. //so I

Had/ to/ drink/ the/ |whole/ Green River dry to
Get/ back/ home/ to/ you./// ///

Floatin' Down That Old Green River (2)

66

Bb book

Vamp G Ddim D7 G Ddim D7

Verse G Gdim D7 G Gdim D7

G Ddim Am

D7 G D7 Ddim

A7 D7

G Gdim D7 G Gdim D7

G C

A7 D B7

A7 D7

Ver. 1-- Half past four, Dan McGraw, came sneaking to his wifey's door.
She'd been waiting up all night, waiting for him to go to bed.
Danny smiled like a child, but his wifey grew very wild
"Where have you been all night long?" she cried, and this is what Danny
replied:

Ver. 2-- Danny's frau raised a row, said "I'll go home to mother now."
Danny said "That's some idea, better than bringing mother here."
At the door there she saw, her pa and ma and several more,
Dad was explaining when he came in, telling ma where he had been. "I've been"

Five Foot Two, Eyes Of Blue

Charleston

c. 1925

♩ = 196

Five Foot two,| eyes of blue,| oh what those blue eyes can do, has
 Anybody seen/ my/ gal?/// ///|
 Turned up nose,| turned down hose,| flapper yes sir, one of those, has
 Anybody seen/ my/ gal?/// / Now if you
 Run into a five foot two,| covered with fur, ///|
 Diamond rings and all those things,| betcha' life it isn't her. But
 Could she love, could she woo, could she could she could she coo, has
 Anybody seen/ my/ girl?/// /|||

Rhythm play 8-bar charleston beat to set up rhythm for dancers, spark some dancing. Play it for 8-16 bars 1st chorus, and during an out chorus. This tune is one of the "party-makers", "ice breakers", that often can get things going if nothing else will. If someone requests a Charleston, play this one, not "Charleston".

From Monday On

Bb book

68

2-beat or 4/4

Bix; c. Bing. Crosby,
Harry Barris, 1928

$\text{♩} = 194$

(From Monday) On,/// /my cares are o-/ver./ /From Monday
On,/// / I'll be in clo-/ver./ / We picked on
Mon-/day,/ /because it's wash/ day,/ // And we'll
Wash/// /our blues a- way./// /From Monday

On,/// /the skies'll look/ bright,. /don't tell me
Diff-/rent,/ /I know I'm right./// //I'm gonna
Start/ shoutin' "Hey!! Hey!" when she says "Love, honor
and obey, 'cause we'll be
Hap-/py/, /from Monday on./// ///

Georgia On My Mind

c. Hoagy Carmichael, 1930

♩ = 92 Usually 4/4

Chorus

Musical notation for the Chorus of "Georgia On My Mind". The key signature is one sharp (F#), and the time signature is 4/4. The notation consists of two staves. The first staff contains the melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second staff contains the bass line with notes G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Chord symbols are written above the notes: G, B7, Em, Am, Cm, G, F#7, Am, A9, D7, G, E7, Am, D+, G, B7, Em, Am, Cm, G, F#7, Am, A9, D9, G, C, Cm, G, B7, Em, Am, Em, C7, Em, Am, Em7, A7, Em, Am, Em7, F#7, Bm, E7, Bm, Am, G, B7, Em, Am, Cm, G, F#7, Am, A9, D9, G, C, Cm, G.

Verse

Musical notation for the Verse of "Georgia On My Mind". The key signature is one sharp (F#), and the time signature is 4/4. The notation consists of two staves. The first staff contains the melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second staff contains the bass line with notes G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Chord symbols are written above the notes: G, B7, E7, A7, D7, G, Bm, Em, A7, D7, G.

Verse: Melodies bring memories that linger in my heart
 Make me think of Georgia, / why did we ever part?
 Some sweet day when blossoms fall and all the world's a song,
 I'll go back to Georgia, / 'cause that's where I be- long.

Good Man Is Hard To Find, A

(Bb book)

70

Hooch tune, solid 4/4,
or stripper beat ♩ = 100

Bessie Smith classic, 1928;
c. 1917

Chorus

The Chorus is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff begins with a B7 chord. The second staff features an A7 chord and a D [Break] section. The third staff has B7 and E7 chords. The fourth staff includes D, Ddim, D, B7, Em7, A7, and another D [Break] section. The fifth staff continues with D [Break], Ddim, D, E7, and A7. The sixth staff concludes with a D chord. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with dynamic markings like accents (>).

Verse

The Verse is written in 4/4 time with a key signature of two sharps. It consists of three staves of music. The first staff starts with a D chord, followed by B7, E7, F#m, A7, and D. The second staff begins with D6, followed by A, E7, and A. The third staff starts with E7, followed by A, B7, E7, and A7. The notation includes eighth notes, quarter notes, and rests, with dynamic markings like accents (>).

VERSE CHORUS, solos, vocal out. BREAKS always played, incl. solos

Hard Hearted Hannah*Bump and grindy hooch tune*

♩ = 114

c. Ager, 1924

Chorus

Musical notation for the Chorus of "Hard Hearted Hannah". The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, F7, E7, E♭7, D7, G7, C7, F, F7, E7, E♭7, D7, Gm, A7, Dm, F7, B♭, D♭7, F, F7, E♭7, E7, D7, G7, C7, F, and C7 (enclosed in parentheses).

Verse

Musical notation for the Verse of "Hard Hearted Hannah". The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, C+, F, C+, F, C+, F, F7, B♭, B♭m, F, F7, B♭, B♭m, F, C7, F, C+, F, C+, F, C+, F, E7, E7, Am, D7, G7, and C7.

Hello Dolly

Bb book

72

$\text{♩} = 120$
4/4 Dixieland; sing-along

1963

$\text{♩} = 156$

The musical score is written for a sing-along and piano accompaniment. It consists of ten staves of music. The first staff begins with a tempo marking of $\text{♩} = 120$ and a 4/4 time signature. The second staff has a tempo marking of $\text{♩} = 156$. The music is in the key of C major. The chords are as follows:

- Staff 1: C, Am
- Staff 2: C, Cdim, Dm⁷, G⁷
- Staff 3: Dm, B^b
- Staff 4: Dm, G⁷, C, Cdim, G⁷
- Staff 5: C, Am
- Staff 6: Gm⁷, C⁷, Gm⁷, C⁷, F, Dm, E⁷
- Staff 7: Am, Em, Am, Em
- Staff 8: D⁹, C⁹+, Dm⁷, G⁷, C (C[#]dim, Dm⁷, G⁷)
- Staff 9: Ending (D⁹, C⁹+, Dm⁷, G⁷, D⁹, C⁹+, Dm⁷, G⁷)
- Staff 10: D⁹, C⁹+, Dm⁷, G⁷, C

If the crowd is in a sing-along mood, can play it slowish. Imagine the folks in a line, holding waist of people on either side of them, swaying to and fro...climax.

High Society (1)

4/4 or 2-beat

Relaxed promenade tempo ♩ = 192

1901

Horn Intro

The musical score is written for a single horn in B-flat. It consists of several sections:

- Horn Intro:** A short melodic phrase starting on C4, moving up stepwise to G4, then down to E4 and D4.
- Section A:** A 16-measure phrase. Measures 1-4: G7, C, G7, C. Measures 5-8: G7, C, G7, C. Measures 9-12: Am, D7, Am, G. Measures 13-16: Am, D7, Am, G.
- Section B:** A 16-measure phrase. Measures 1-4: G7, C, G7, C. Measures 5-8: D7, G7, D7, G7. Measures 9-12: C, C7, F, Cdim. Measures 13-16: C, D7, G7, C.
- Dogfight:** A 16-measure phrase. Measures 1-4: C7, C7, C7, C7. Measures 5-8: C7, C7, C7, C7. Measures 9-12: C7, C7, C7, C7. Measures 13-16: C7, C7, C7, C7.

ROUTINE: Intro, A A, B B, Dogfight, C D, Solos on C, D C 1 or 2 X, extended ending. Classic Clarinet solo can come anyplace during solos, better after D

Duet of Clarinet solo and trumpet playing melody as an out chorus is a good show piece.

High Society (2)

Bb book

73

Solos

C

Chords and notes for the C section (staves 1-8):

- Staff 1: F (C4, E4, F4)
- Staff 2: F (C4, E4, F4), Bb (Bb4, C5, D5), F (C5, B4, A4)
- Staff 3: C7 (F4, C5, G4, Bb4), Fdim (F4, C5, Bb4), F (C5, B4, A4), D7 (F4, C5, G4, Bb4)
- Staff 4: C (C4, E4, F4), G7 (F4, C5, G4, Bb4), C7 (F4, C5, G4, Bb4)
- Staff 5: F (C4, E4, F4)
- Staff 6: F (C4, E4, F4), Bb (Bb4, C5, D5), F (C5, B4, A4)
- Staff 7: Bb (Bb4, C5, D5), Fdim (F4, C5, Bb4), F (C5, B4, A4), D7 (F4, C5, G4, Bb4)
- Staff 8: G7 (F4, C5, G4, Bb4), C7 (F4, C5, G4, Bb4), F (C5, B4, A4)

Chords and notes for the D section (staves 9-14):

- Staff 9: Dm (D4, F4, A4), A7 (A4, C5, E5, G5)
- Staff 10: Dm (D4, F4, A4), A7 (A4, C5, E5, G5)
- Staff 11: Gm (G4, Bb4, D5), Dm (D4, F4, A4)
- Staff 12: Bb7 (Bb4, D5, F5, A5), A7 (A4, C5, E5, G5), C7 (C5, B4, A4)
- Staff 13: Bb7 (Bb4, D5, F5, A5), A7 (A4, C5, E5, G5), C7 (C5, B4, A4)
- Staff 14: Bb7 (Bb4, D5, F5, A5), A7 (A4, C5, E5, G5), C7 (C5, B4, A4)

To CLAR solo

High Society (3)

Clarinet solo

Johnny Dodds, on Oliver, 1923

This musical score is for a clarinet solo in the key of B-flat major, 3/4 time. It consists of nine staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures, and dynamic markings. Chord symbols are placed above the staff to indicate harmonic structure. Rhythmic values are indicated by note stems and flags, with some notes beamed together. There are several triplet markings (3) and a 4-measure rest. The score concludes with a double bar line and a final whole note.

Chord symbols: F, B \flat , Fdim, C7, G7, D7, F7, B \flat , 4 G7, 8.

*Fast 2-beat; can be played as
Samba or Conga*

1917

♩ = 230

Chords and notes across the staves:

- Staff 1: C, G+, C
- Staff 2: C, Fdim, G7
- Staff 3: G7
- Staff 4: G7, G+, C, G7
- Staff 5: C, G+, C
- Staff 6: C7, F
- Staff 7: D9, Fm
- Staff 8: D7, G7, C

Honeysuckle Rose (1)

♩ = 172 4/4 swing

30s swing standard; c. Waller, 1929

Chorus

Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ G C A⁷ D⁷ G

Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ G C A⁷ D⁷ G

G⁷ Dm Fdim G⁷ C G⁷ A⁷ G⁷ C

A⁷ Em Gdim A⁷ D⁷ Am⁷ B⁷ A⁷ D⁷

Am⁷ D⁷ Am⁷ D⁷ Am⁷ D⁷ G C A⁷ D⁷ G

*Verse rubato, cho. at tempo***Verse**

G F[#]m⁷(^b5) Em⁷ A^{dim} A⁷ D⁷ G

Am A⁷dim Am⁷ F[#]m⁷ Em⁷ A⁹ D Ddim D⁷ B⁷dim

D⁷ B⁷dim D⁷ E⁷ Am A⁹ Am⁷ D⁹

Riff Chorus

Am7 D7 Am7 D7 Am7

G

Am7 D7 Am7 D7 Am7

G

G7 Dm F# G7 C G7 A7 G7 C

A7 Em G# A7 D7 Am7 B7 A7 D7

Am7 D7 Am7 D7 Am7

G

Ending

G D7 G

RIFF chorus usually 1st out chorus, followed by jazz or melody chorus. Can be used as out chorus, ala Fletcher Henderson for Goodman Big Band, with the Ending. Lionel Hampton and Louis Prima used it in "Sweet sue."

Home

2/4, 4/4 Ballad

Armstrong, Dorsey Bros., c. 1931

♩ = 104

Chords: F, E7, Gm, Am, C7, Gm7, C+, Bbm, Bb7, C+.

When/ shadows fall,// and trees/ whisper day is end-/ing,/
 My/ thoughts are ever wen-/ding/ home./// |||
 When/ crickets call// my heart/ is forever year-/ning/
 Once/ more to be re- tur-/ning/ home./// /|||

 When the hills con- ceal the setting sun,/// |||
 Stars begin a- peeping one by one./// |||

 Night/ covers all// and though/ fortune may for-/ sake/ me,/
 Sweet/ dreams will ever take/ me/ home./// |||

Hundred Years From Today

(Bb book)

77

Jack Teagarden
classic, 1933

4/4

W/ rhythm triplets, backbeats, 80bpm, a good rock'n'roll tune.

♩ = 94

Chords: D, Bm7, Em7, A7, D, Bm7, E7, A+, D, Bm7, Em7, Gm, E9, A7, A+, D, Bm7, Em7, A7, D, Bm7, E7, A+, D, Bm7, Em7, Gm, E9, A9, D, Am7, D7, Am7, D7, G, Bm7, E7, Bm7, E7, A7, Adim, Bb7, A7, D, Bm7, Em7, A7, D, Bm7, E7, A+, D, Bm7, Em7, Gm, E9, A9, D.

Don't save your kisses, just pass them
around./
You'll find my reason is logically sound./
Who's gonna know that you passed them
around./
a hundred years from to- day.///
Why crave a penthouse that's fit for a
queen?/
You're nearer heaven on mother earth's
green./
If you had millions, what would they all
mean, a
hundred years from today.//so

Laugh and sing, make love the thing,
be
happy while you may./ //|There's
Always one be- neath the sun, who's
bound to make you feel that way.///

The moon is shining and that's a good
sign./
Cling to me closer and say you'll be
mine./
Remember it darling, we won't see it
shine, a
hundred years from to- day.//|

78 **Bb book** I Ain't Gonna Give Nobody None Of

My Jelly Roll

4/4 swingy; w/vocal
a tad dirty

c. S. & C. Williams, 1919

♩ = 140 ♩ = 118

Chords: C, A7, D7, G7, C, A7, D7, D7, G7, C, A7, D7, G7, E7, F, Dm, C, A7, F, F#dim, C, A7, D7, G7, C, Tag, C, A7, D7, G7, C, Tag use varies greatly: every chorus, or out chorus only.

(I) Ain't gonna give no- body none of my jelly roll (jelly roll). I
 Wouldn't give you a piece of cake to
 save your soul/ (save your soul). My
 Ma told me to- day, // when she went a- way //, to
 Be a good boy, she'd bring me a toy. / I am her pride and joy. There

 Ain't no use of you to keep on hangin' 'round/ (hangin' around). I
 Love you, but I hate to turn you down. /// This
 Jelly roll is sweet, // it surely can't be beat. // I
 Know you want it, you can't have it, and I ain't gonna give you
 none, (I mean, /) (Tag: None of my Jelly Roll. //)

I Ain't Got Nobody

(Bb book)

79

2-beat

Instr. W/Gigolo ♩ = 128

Armstrong did Gigolo, 1931
c. S. Williams, 1915

♩ = 158

Chords: G7, F#7, F7, E7, A9, Cm, G, A7, D7, G, G7, F#7, F7, E7, A7, A7, D7, G7, C, E7, A7, D7, G7, F#7, F7, E7, A7, G, A7, D7, G.

Just a Gigolo

Use as Verse, moderate shuffle beat, for Prima Version

♩ = 128

Chords: G, Gmaj7, G, A7, Am, D7, D7, Am, D7, G, G7, F6, E7, Am, Am, F9, G, E7, Am, D7, G.

I Can't Believe That You're In Love With Me

Light and swingy 4/4

Armstrong, 1930;
c. McHugh, 1926

♩ = 148 C+ F Fm C D7

G7 C Dm7 G7 C+

F Fm C D7

G7 C

E7 A9

D7 G9 C+

F Fm C D7

G7 C

The musical score is written for piano in 4/4 time, with a tempo of 148 beats per minute. The key signature is one flat (Bb). The score consists of eight staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of 148. The first measure is a whole note chord of C major (C+). The second measure is a whole note chord of F major (F). The third measure is a whole note chord of F minor (Fm). The fourth measure is a whole note chord of C major (C). The fifth measure is a whole note chord of D7. The sixth measure is a whole note chord of G7. The seventh measure is a whole note chord of C major (C). The eighth measure is a whole note chord of Dm7. The ninth measure is a whole note chord of G7. The tenth measure is a whole note chord of C+.

I can't Give You Anything But Love

81

2-beat
♩ = 144

Vocal w/verse ♩ = 118

Armstrong, Ethel Waters;
c. McHugh, 1928

Bb book

Chorus

Musical notation for the Chorus, spanning 10 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: G, Gdim, Am, D7, G, A7, D7, G9, G7, C, C6, B7, Bb7, A9, A7, D7, G, Gdim, Am, D7, G7, Cmaj7, C, C, A7, G, E7, Am7, D7, G.

Verse

Musical notation for the Verse, spanning 4 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: G, C6, G, Am7, D7, G, C7, G, C6, G, Am7, D7, G, G7, Bm, F#7, Bm, E7, E7, Eb7, D7, C#7, G, C6, G, A7, D7.

I Gotta Right To Sing The Blues

Jack Teagarden classic;
c. Arlen, 1932

Slow, rhythmic 4/4

♩ = 100

The musical score is written for piano in 4/4 time. It consists of eight staves of music. The tempo is marked as 100 beats per minute. The key signature has one flat (Bb). The chords used throughout the piece are: D9, G7, G+, Gm7, C7, Gm, A7, Em, F#7, F#dim, Dm7, Am, D7, Fm, and C. The melody is characterized by a slow, rhythmic feel with many eighth and sixteenth notes, often beamed together. There are several ties and slurs throughout the piece.

(I gotta) Right to sing the blues,/ //I gotta right to feel low down./ //I gotta
Right to hang around,/ //down around the riv-/// er.// A certain
Girl in this old town,/ //keeps draggin' my poor heart around./ //All I
See/ for/ me/ is/ mis-/er-/ y. I gotta

Right to sing the blues,/ //I gotta right to moan and sigh,/ //I gotta
Right to sit and cry,/ //down around the riv-/// er./ I know the
Deep blue sea,| || will soon be calling me./ //It must be
Love, say what you choose, I gotta right to sing the blues./// |||

I Had Someone Else

(Bb book)

83

2-beat ♩ = 170

1924

Chorus

Musical score for the Chorus of "I Had Someone Else". The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as 2-beat ♩ = 170. The score consists of eight staves of music. The chords are: D, A+, D, F#m, Am, B7, Em, Adim, Em, A7, D, A7, D, Adim, A, Dm, F#m, Bbdim, Bm, Bdim, Bm, E7, A7, D, D7, D+, G, E7, A7, Abdim, Ebdim, A7, D, A+, D, F#m, Am, B7, E7, A9, D.

Verse

Musical score for the Verse of "I Had Someone Else". The key signature is D major (two sharps) and the time signature is 4/4. The score consists of four staves of music. The chords are: D, Adim, A9, D, D, Ddim, A7, A+, D6, A+, D, Adim, A9, D, Dm, A, E7, A, A+.

I Never Knew (That Roses Grew)

4/4 swing ♩ = 184

1925

♩ = 164

Chords: G, Cm, G, Cm, G, Am7, D7, G, Gdim, Am7, D7, G, Cm, Cm, G, Am7, D7, G, F#7, Bm, Em, F#7, Bm, Em, F#7, Bm, F#7, Bm, D7, G, Cm, Cm, G, Am7, D7, G, (Gdim, Am7, D7)

MEDLEY:

*I never knew that roses grew
I never knew I could love anybody*

I Never Knew I Could Love Anybody

85

Bb book

Play second in medley with "I never knew (that roses grew)"

4/4 swing

T. Dorsey Clambake 7; c. 1920

♩ = 184
♩ = 164

I never knew/ I could | love any- bod-/y,/
 Honey, like I'm lov-/ing/ you./// I couldn't
 Real-/ize // what a pair/ of/ eyes///
 and a baby smile/ could/ do./// ///

 I/ can't sleep,/// I/ can't eat,// I
 Never knew a single sould could be so/ sweet ///

 I never knew/ I could | love any- bod-/y,/
 Honey, like I'm lov-/ing/ you./// ///

I Want A Little Girl

c. 1930

*Lilting expressive 2-beat;**4/4 (Jazz)*

♩ = 104

(I want a) Little girl to love a lot, I'd give ev'rything that I've got for a
 Little girl who'd fall in love with me./// // I want a
 Little girl she may not look like the kind in a picture book, but if
 She can cook, she'll suit me to a "T"./// ///|

 She don't have to wave her hair or dress in fancy clothes.///
 I won't even care if she don't wear silken hose./ I want a

 Little girl to call my own, there must be someone that's all alone, just a
 Little girl who'd fall in love with me./// /|||

I Wish I Could Shimmy Like My Sister Kate

Bb book

87

♩ = 148

Rockin' 4/4; also as a twist

Chorus

Chorus musical notation in 4/4 time, key of Bb. The melody is written on a single staff. Chords are indicated above the notes: C7, F, C7, F, C7, F, Bb, Bdim, F, D7, G7, C7, F, D7, G7, C7, F. A bracket labeled "[Break - - - - -]" spans the final two measures of the chorus.

Intro

Intro musical notation in 4/4 time, key of Bb. The melody is written on a single staff. Chords are indicated above the notes: Bb, Fdim, F, D7, G7, C7, F.

Verse

Verse musical notation in 4/4 time, key of Bb. The melody is written on a single staff. Chords are indicated above the notes: C7, F, F, Fdim, Gm7, C7, F, C7, F, Cdim, D7, G7, Db7, C7, F, Cdim.

Ice Cream

Square 2-beatPopular with 1940s New Orleans revival bands,
who did it 4/4, somewhat slower.

c. Howard Johnson, 1927

♩ = 240 C

The musical score is written in treble clef with a 4/4 time signature. The tempo is marked as ♩ = 240. The key signature is one flat (Bb). The melody consists of eighth and quarter notes, often beamed together. Chords are indicated by letters above the staff: C, G7, C, G7, C7, F, C, D7, G7, C, G7, C. The score ends with a double bar line.

Ice/ cream,/ ice cream,/ we all/ scream for ice/ cream,/
 Rock,/// rock my baby roll./// ///
 I/ scream,/ you/ scream,/ everybody wants ice/ cream,/
 Rock,/// rock my baby roll./// // Pepsi

 Co-/la,/ //R.C. Co-/la,/ //ev'ry
 Bo-/dy/ wants/ a/ Coca Cola (Coca Cola)

 Ice/ cream,/ ice/ cream,/ we all scream for ice/ cream,/
 Rock,/// rock my baby roll./// ///

Ida (Sweet As Apple Cider)

Bb book

89

$\text{♩} = 156$
2-beat; or 4/4

1903

$\text{♩} = 141$

Chord symbols: F, C7, A7, D7, G7, C7, F, A7, D7, G7, C7, F, G7, C7, F.

Bars 8 & 24 often played with B natural and G7

If I Had You

4/4

Rudy Vallee hit, 1929

♩ = 108

Chord symbols: C, C⁹, F⁶, Fm⁶, C, Cdim, G⁹, Am⁷, G⁹, C, Cdim, G⁹, C, B⁷, Em, Am, Em, B⁷, Em, Am, Em, G⁷, C, C⁹, F⁶, Fm⁶, C, Cdim, G⁹, C.

I could show the world how to smile,/ I could be glad all of the while.///
 I could change the gray skies to blue,/ if I had you./// ///
 I could leave the old days behind,/ leave all my pals,/ I'd never mind.///
 I could start my life all a- new,/ if I had you./// ///

 I could climb the snowcapped mountains,/// sail the might ocean wide.///
 I could cross the burning desert///, if I had you by my side.///

 I could be a king, dear, un- crowned,/ humble or
 poor,/ rich or re- knowned,///
 There is nothing I couldn't do,/ if I had you./// ///

If You Knew Susie

(Bb book)

91

Square 2-beat

1925

♩ = 224

1. (If) You/ knew/ Susie/ like I/ know/ Susie, // * Oh, /// Oh, /// Oh what a girl // There' None/ so/ classy/ as this/ fair/ lassie, // * Oh, /// Oh, /// Holy Moses what a chassie

We/ went/ riding, // she didn't balk. ///
Back/ from/ Yonkers, // I'm the one who had to walk. If

You/ knew/ Susie/ like I/ know/ Susie, //
Oh, /// Oh, what a girl!. /// /|||

2. (If) You knew Susie like I know Susie, Oh, Oh, Oh what a girl
She wears long tresses and nice tight dresses, Oh what a future she possesses!
Out in public, how she can yawn; in the parlor you would think the war was on
(If) You knew Susie like I know Susie, Oh, Oh, Oh what a girl!

I'll Be A Friend With Pleasure

Square 2-beat foxtrot

1930

♩ = 138

Chords indicated in the score: F, C⁺, E[♭]7, D7, Gm7, B[♭]m, Fdim, Gm, C⁺, F, E[♭]7, D7, B[♭], B[♭]m, F, D7, Gm7, C7, F.

Right from the start //// you played a part ////
 I gave my heart /// with pleas-/// ure.///
 Your fond cares //// bright happiness ////
 I'd answer yes // with/ pleas-/// ure.///

 Sunset till dawn //// though you are gone ///
 Dreams linger on ///In pleas-/// ure.///
 If you contend //// this is the end ///then
 I'll be a friend // with/ pleas-/// ure.///

Alternate Chords

Eb/// //// Bb+/// ////
 Bbm/// C7/// Db7/// C7///
 F7/// //// Abm/// Bb7///
 Eb/// C7/// Fm/// Bb+///

 Eb/// //// Bb+/// ////
 Bbm/// C7/// Db7/// C7///
 Fm7/// Abm/// Eb/// C7///
 F7/// Bb7/// Eb/// /// -

I'm Coming Virginia

(Bb book)

93

4/4

♩ = 176 ♩ = 148

Bix, 1927; 30s jazz standard

Chorus

Chorus

G G⁷ F^o C^m G E⁷ A⁷ D⁷ G⁷

C B⁺ B^b A⁷ D⁷ G D⁺

G G⁷ F^o C^m G B^m F^{#7} B^m

Em F^{#7} D^m E⁷ C^m D⁷ G G⁷

C C^m A⁷/E C^m/D[#] D⁷

C A⁷ D⁷ G

Verse

Verse

G^m E^{b7} D⁷ G^m E^{b7} D⁷ G^m

D/G^b D^m/F E⁷ B^{b7} A⁷ D^m G^m E^{b7} D⁷

G^m E^{b7} D⁷ G^m

D/F[#] D^m/F E⁷ B^{b7} A⁷ D^m D⁺

Confessin' (I'm, That I love you)*4/4 ballad with a lift*

1930

♩ = 94

Chord symbols: B^b, F⁺, B^b, F⁺, F^m, G⁹, C⁷, F⁷, B^b, G^m7, C^m7, F⁷, B^b, F⁺, B^b, F⁺, F^m, G⁹, C⁷, F⁷, B^b, E^b9, B^b, B^b7, B^b9, E^b, B^b+, E^b, D⁷, C[#]7, C⁷, C⁹, F⁷, C^m, E^bm, F⁷, B^b, F⁺, B^b, F⁺, F^m, G⁹, C⁷, F⁷, B^b, E^b9, B^b.

I'm confessin that I love you.// Tell me that you love me too.///
 I'm confessin that I need you, honest I do./// Need you ev'ry moment.
 In your eyes I read some strange things,/
 but your lips deny they're true.///

Will you're answer really change things, making me blue./// ///

 I'm afraid someday you'll leave me,/
 saying "Can't we still be friends."///
 If you go you know you'll grieve me,// all in life on you de- pends.///

 Am I guessin' that you love me,// dreaming dreams of you in vain?///
 I'm confesssin' that I love you over a- gain,/// //

I'm Gonna Sit Right Down And Write Myself A Letter

95

Bb book

Rollicking, Syncopated

Fats Waller hit, 1935

♩ = 182

Chords: C, G+, C, E7, F, A7, Dm, Dm7, G7, C, A7, D7, G7, G+, C6, C, E7, F, A7, Dm, F, Fm, C, Gm, A7, D7, G9, C.

(I'm gonna) Sit right down and write myself a let/- ter.// And
Make believe it came/ from/ you./// //I'm gonna
Write words oh so sweet,/ they're gonna
knock me off my feet,/ a lot of
Kisses on the bottom,// I'll be glad I got 'em. I'm gonna

Smile and say "I hope you're feelin' better, And
Close with love the way/ you/ do./// // I'm gonna
Sit right down and write myself a let-/ter/, ///And
Make believe it came/ from/ you./// ///

I'm Looking Over A Four Leaf Clover (1)

Bb book

Square 2-beat ♩ = 216

Jolson hit; c. 1927

Verse

Verse:

Fare-/well/ ev'/ry/ old familiar face. It's time
 Stray,/// /It's time to stray./// /|||
 On-/ly/ wait/ till/ I communi- cate.///
 Here'/ just/ what/ I'll/ say:/// /| Oh!|

I'm Looking Over A Four Leaf Clover (2)

96

Bb book

Chorus

I'm/ looking over/ a four/ leaf/ clover,/ that
 I/ over- looked/ be-/ fore./// ///

One/ leaf is sunshine,/ the second is rain. ///

Third/ are the ros-/ es that bloom in the lane. ///

No/ need ex- plaining/ the one/ remain-/ ing,/ it's
 some/body I/ ad-/ ore./// ///

I'm/ looking over/ a four/ leaf clov- /er,/ that
 I/ over- looked/ be-/ fore./// ///

In A Shanty In Old Shanty Town

2-beat

Originally a 2-beat foxtrot, it became most popular as a "sing-along".

As foxtrot ♩ = 120

♩ = 162

1932

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 4/4 time. The tempo is marked as 120 beats per minute for the foxtrot and 162 for the sing-along. The score consists of eight staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used are: G, B7, E7, A7, A7b, D7, C, Cm, Am, and G. The melody features a mix of eighth and quarter notes, with some measures containing rests. The piece ends with a double bar line.

(It's) Only/ a shanty/ in old/ shanty town.// It's
 Roof/ is so slanty/ it touch-/es the ground./ But my
 Tum-/bled down shack/ by the old/ railroad track,/ like a
 Mil-/lionaire's mansion/ is cal-/ling me back.// I'd

 Give up/ a palace/ if I/ were a king;// It's
 More than/ a palace,/ it's my/ every- thing./ There's a
 Queen/ waiting there/ with a sil-/very crown,/ in a
 Shanty/ in old/ shanty town./// |||

Indiana (Back home again in)

(Bb book)

98

Usually 4/4

♩ = 210

♩ = 188

Top priority standard;
c. 1917

(Back home a-) Gain/// /in Indi- an-/a, // and it
Seems// that I// can see/// /the gleaming
Candle light/ // still// shining bright/ //thru' the
Sycamores/ //for/ me./// /The new-mown

Hay/// /sends all its fra-/grance/ //from the
Fields// I used/ to/ roam./// /| When I
Dream about the moonlight on the Wa-/bash,/ //then I
Long/ for my Indiana home./// /|||

Irish Black Bottom (1)*4/4 New Orleans style*

♩ = 180

c. L. Armstrong, Percy Venable, 1926

TPT intro**Band do Offbeats****Band
4-beat****Chorus****Last X to TAG**

The musical score is written on a single staff with a key signature of one sharp (F#) and a tempo of 180. It includes a TPT intro, a band 4-beat section, and a chorus. The music is characterized by a driving eighth-note pattern in the right hand and a steady bass line in the left hand. Chords are indicated above the staff, including G, G7, C, G, C, Gdim, G, E7, A7, D7, G, Em, Am, D7, G, A7, D7, G, Em, Am, B7, D7, G, E7, A7, D7, and G. The score ends with a 'Last X to TAG' instruction.

The standard version is Turk Murphy's, esp. the vamp & verse, which differ from the record; we use Turk's for playing, Armstrong's is appended. The chorus is Armstrong's, the verse notes are only approximate: there seems to be no "standard" version.

Irish Black Bottom (2)

Bb book

99

Vamp Em *Boom chugga chugga*

Verse

TAG

Record Version

Piano

Verse *Lil is on top, Louis vocal on bottom*

Is It True What They Say About Dixie

(Bb book)

Either 4/4 or 2-beat

c. I. Caesar, 1936

♩ = 172

(Is it) True/ what they say/ about Dixie?// || Does the
 Sun/ really shine/ all the time?/// //| Do the
 Sweet magnolias blossom/ at everybody's door?// Do
 Folks keep eating possum/ til they can't eat no more?/ Is it

 True/ what they say/ about Swanee?// || Is a
 Dream/ by that stream/ so sub- lime?/// //| Do they
 Laugh,| do they love,| like they say in ev'ry song?/ If it's
 True,/ that's where I// be- long!/// //||

It Had To Be You

(Bb book)

101

Vocal tempo ♩ = 110
Lilting 2-beat

One of the best all-time foxtrot tunes, great message. If you "lilt" it just right, you'll get the dancers up instantly. Perfect "first dance".

c. Isham Jones, 1924

♩ = 120

(It had to be) You,/// / it had to be you./// / I wandered a-
round/ and finally found/ the somebody who/// /could make me feel
True,/// /could make me feel blue,/// /and even be
Glad,/ just to be sad/ thinking of you./// /Some others I've

Seen/// /might never be mean,/// /might never be
cross,/ try to be boss,/ but they wouldn't do./// /for nobody
Else/ gave me a thrill,/ with all your faults/ I love you still. It had to be
You,/ wonderful you,/ it had to be you./// /|||

It's A Long Way To Tipperary

Square 2-beat

♩ = 224

Chords indicated in the score: C, C7, F, C, G7, C, A7, D7, G7, C, C7, F, E7, C, Cdim, C, D7, G7, C.

(It's a) Long/ way/ /to Tipper- ar-/y,/ //It's a
 Long/ way/ //to/ go./// //It's a
 Long/ way/ /to Tipper- ar-/y,/ //To the
 Sweet-/est/ girl/ // know./// ///

 Good-/bye/ //Picca- dil-/ly/ ///
 Fare-/well/ Leices-/ter/ Square/// //It a
 Long,/ long/ way to tipper- ar/// y,// But
 My/ heart's/ //right/ there!/// ///

It's A Sin To Tell A Lie

(Bb book)

103

Originally a Waltz.

Usually 4/4

Fats Waller hit; c. 1937

♩ = 174
♩ = 192

(Be sure it's) True/ when you say// "I love/// you./" It's a
Sin// to tell// a lie./// ///

Millions/ of hearts/ have been bro-/// ken,///

Just because these words/ were/ spo-/// ken:/ "I love

You/, yes I do,/// I love/// you./ If you

Break// my heart// I'll die./// //So be

Sure// it's true/, when you say/ "I love you"/ It's a

Sin// to tell/ a/ lie./// /|||

It's Tight Like That

A: 4/4; B: Charleston

♩ = 186

Noone, McKinney's Cotton Pickers,
Luis Russell; c. T.A. Dorsey

A **B \flat** **B \flat 7**

E \flat 7 **B \flat**

F7 **B \flat**

B **B \flat** **B \flat 7**

E \flat 7 **B \flat**

F7 **B \flat**

ROUTINE: A n X, B 1 or 2 X between A series. Often a vocal, with many verses; Band plays B. Ending: A, B B B

It's Wonderful

Bb Book

105

Goodman hit;
c. Stuff Smith, 1938

4/4 Pretty ballad

♩ = 100

Chord symbols: G, Gdim, Am7, D7, G, B7, E7, A7, Am7, D7, G, D7, G, Gdim, Am7, D7, G, B7, E7, A7, A9, D7, G, G7, C, A7, D7, Am7, D7, G, Gdim, Am7, D7, G, B7, E7, A7, A9, D7, G.

(It's) Wonderful to look in- to your eyes and
realize you care a little bit. It's
Wonderful to know that you/ love/ me./// /|| It's
Glorious to feel that I'm a part of
you, sweetheart, to share your happiness. It's
Wonderful how lovely love/ can/ be./// /Who dreamed that

I'd be allowed/ /thru' the doorway of hea-/ven?/ /I'm drifting
High on a cloud/ /you're an angel and this/ is/ hea-/ven. It's

Wonderful to have your lips devine com-
bine with mine and dream forevermore. It's
Wonderful to know that you/ love/ me./// /|||

I've Found A New Baby

$\text{♩} = 212$
 $\text{♩} = 198$

Usually 4/4;
square 2-beat

Top priority standard.
c. S. Williams, 1926

Chorus

Musical notation for the Chorus, consisting of 16 measures across 8 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on the top staff of each pair. Chord symbols are placed above the staves: B7, Em, B7, Em, E7, A7, D7, G, B7, Em, E7, A7, D7, G, B7, Em, A7, D, B7, Em, B7, Em, E7, A7, D7, G.

Verse

Musical notation for the Verse, consisting of 16 measures across 8 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on the top staff of each pair. Chord symbols are placed above the staves: Em, C7, B7, E7, Am, Am, Em, C7, B7, E7, Am, Am, Em, C7, B7, E7, Am, Am, Em, D7, B, B7.

Jazz Me Blues

Bb book

107

♩ = 174 4/4 swingy

Bix, '24, '27; c. 1917

Verse

Verse musical notation (4 staves):

- Staff 1: Chords F, G7, C7
- Staff 2: Chords F, C7, F [Break -----]
- Staff 3: Chords F, G7, C7
- Staff 4: Chords F, C7, F [Break -----]

Dogfight

Dogfight musical notation (1 staff):

- Chords: C7, Cdim, C7, Cdim, C7, A7

Chorus

Chorus musical notation (5 staves):

- Staff 1: Chords D7, G7
- Staff 2: Chords C7, F [Break -----]
- Staff 3: Chords D7, G7
- Staff 4: Chords F [Break -----], A7 [Break -----], Dm [Break -----], D7 [Break -----]
- Staff 5: Chords G7, C7, F

ROUTINE: V, Dogfight, Chorus, Solos, V, Dogfight, C 2 X, Double ending

Jazzin' Babies Blues

Very rhythmic! 4/4 ♩ = 114

King Oliver 1923;
c. R. Jones, 1922

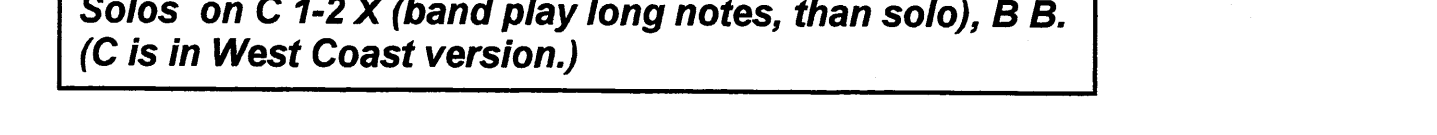
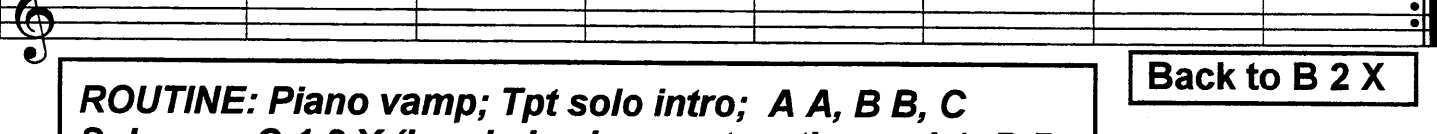
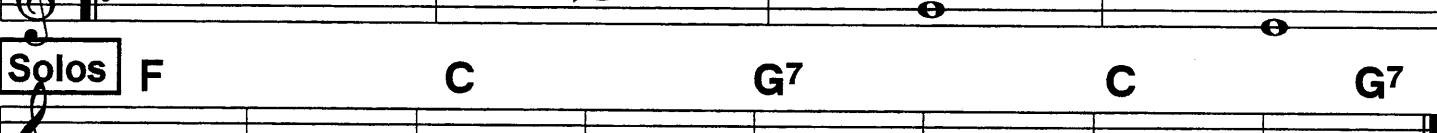
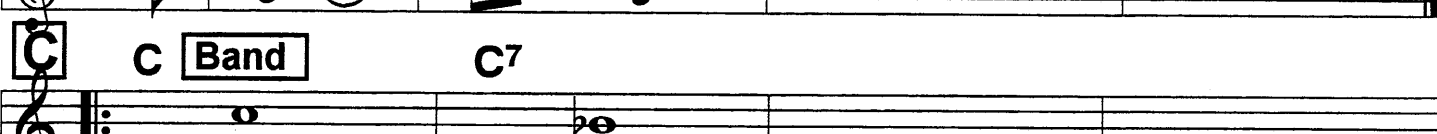
Vamp

PIANO or TUBA--continue pattern during intro



Intro

TPT Solo



ROUTINE: Piano vamp; Tpt solo intro; A A, B B, C
Solos on C 1-2 X (band play long notes, then solo), B B.
(C is in West Coast version.)

Back to B 2 X

Just A Little While To Stay Here

109

Bb book

Traditional Gospel

4/4 rockin' gospel feel

♩ = 182

Chord symbols: G, C, G, D7, G, G7, C, Gdim, G, B7, E7, A7, D7, G, C, G, D7, G, G7, C, Gdim, G, B7, E7, A7, D7, G.

Out Choruses: modulate to G, Ab, Bb.

Kansas City Kitty*Brisk 2-beat*

♩ = 210

1929

I left Frisco Kate, // swingin' on that Golden Gate, // when
 Kansas City Kitty smiled at me. /// ///
 I left Ma and Pa /// out in Omaha-ha- ha, // when
 Kansas City Kitty smiled at me. /// ///

 She comes from Mis- souri and she showed /// me ///
 Like a Texas steer she Buffa- loed /// me. ///

 Every Jim and Jack // got the well known Hacken- sack, // when
 Kansas City Kitty smiled at me. /// |||

Keeping Out Of Mischief Now

(Bb Book)

111

Light 4/4

♩ = 120

c. Fats Waller, 1932

Chorus

Musical notation for the Chorus, written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written on a single staff. Chords are indicated by letters above the staff: A7, D, A7 A+ D6, D, Ddim, A7, Am, B7, Em, A7, A7, D, A7 A+ D6 D7, G, Gm, D, D7, G, Gm, D, D7, A7, Am, B7, E7, A7, D.

Verse

Musical notation for the Verse, written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written on a single staff. Chords are indicated by letters above the staff: D, F#m, Bm, A7 A+ D, F#m, B7, Em, G+ Em7, A7, Bdim, Bm, Dm, E7, A7, Em, Am, B7, E7, A7.

Verse:

Don't even go to a movie show,/ if you are not at my side.///
 I just stay home by my radio,/ but I am satisfied.//|
 All my flirting days are gone./ On the level from now on.//|

Chorus

Keepin' out of mischief now,/// really am in love and how.///
 I'm/ through/ playing with fire,/ it's/ you/ whom I desire./
 All the world can plainly see,/// you're the only one for me.///
 I have told them in advance,/ they can't break up our romance./
 Livin' up to ev'ry vow,/// keepin' out of mischief now.//|

Limehouse Blues (1)

Square 2-beat

♩ = 240

1922

Verse

Musical score for "Limehouse Blues (1)" in G major, 4/4 time. The score consists of eight staves of music. The first staff is labeled "Verse" and contains a box with the word "Verse". The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Square 2-beat" and "♩ = 240". The year "1922" is noted in the top right corner. The score includes various chords and melodic lines. The chords are: G, F, G, G, Bm, F#7, Bm, Bm, D7, G, G7, C, Am, B7, Em, D7, G, F, G, G, C7, F7, Bb7. The melodic lines are written in eighth and quarter notes, with some measures containing rests. The score is divided into measures by vertical bar lines.

♩ = 240

Chorus

The musical score for the Chorus of Limehouse Blues (2) consists of 8 staves of music. The key signature is Bb (two flats). The tempo is marked as ♩ = 240. The chords for each staff are as follows:

- Staff 1: E^b7
- Staff 2: C7
- Staff 3: B^b, D7, Gm
- Staff 4: C7, F7
- Staff 5: E^b7
- Staff 6: C7
- Staff 7: B^b, G7, Cm
- Staff 8: E^bm, F7, B^b, E^bm, B^b

The music is written in treble clef with a key signature of two flats. The notation includes eighth and quarter notes, often beamed together, and some notes are tied across measures. The final staff ends with a double bar line.

Livery Stable Blues

Rockin' 4/4

aka "Barnyard Blues"

Mix of Spanier and ODJB
versions; c. ODJB, 1917

Intro ♩ = 166 F F7 B \flat B \flat m F C \sharp 7 C7

A F B \flat F D7 G7 C7 F C7

B F F7 B \flat F D7 G7 C7 F Fdim C7 F

C F [Horn Break -----] [Clar Break] [Cornet horse whinny - - -] B \flat F D7 G7 C7 F Fdim C7 F

D F **Solos** F7 B \flat F D7 G7 C7 F

2d X TBN gliss to C

Tbn gliss

1st X TBN gliss

ROUTINE: Intro, AA, BB, CC, Solos on D, C, Jam D 2 X

Lonesome Road

Bb book

114

4/4 Tempo de Old Time hand-clapping
gospel; or reverently slow

Armstrong, T. Dorsey
c. Shilkret, 1928

♩ = 152 ♩ = 134

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as '4/4 Tempo de Old Time hand-clapping' and 'gospel; or reverently slow'. The score includes a variety of chords: F, F7, Bb, Bbm, C7, Dm, and Am. The melody is composed of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line on the eighth staff.

(Look) Down, // look down // that lone-/some/ road // be-
Fore // you trav-//el on. /// /// Look
Up, // look up // and seek/ your/ maker/ 'fore
Gab-//riel blows // his horn. /// ///

Wear-/y/ totin' // such a // load. ///
Trudge-/in/ down that // lone-/some/ road. // Look

Down, // look down // that lone-/some/ road // be-
Fore // you trav-//el on. /// ///

Lonesomest Gal In Town (1)

♩ = 164 2-beat; a bit tongue in cheek

West Coast Favorite;
McHugh-Mills, 1925**Band** At Tempo**Intro**
Rubato**Verse**
At Tempo ♩ = 164

1. In the cafes in town, you are known as a clown
 how happy you seem to be. But in
 Back of the smile, there's a tear all the while,
 and heartaches that no one can see. For the
 Life that you lead isn't real, well my friend, I know just how you feel.

2. Well, my friend, don't you know, that your life is a show
 you'll wake up some day and find, it's too
 Late to return, though your poor heart will yearn
 for the real things that you left behind.
 For each moment you're smiling and gay,
 there'll be hours of sorrow some day.

Lonesomest Gal in Town (2)

Bb book

115

Chorus

Intro at tempo, rubato voc. V, last line of V at tempo. Solos on C, back to V C.

Chorus:

Rings/ on your fingers/ and heart-/aches in- side, you're the
Lone-/somes- gal/ in/ town.///

Ev'-/ryone's buddy,/ but no-/body's bride,/ you're the
Lone-/somes- gal/ in/ town.///

Too/ many parties/ that bring/ you no fun,///
Too/ many night lights/ in- stead/ of the sun.///

Too/ many sweethearts,/ but not/ the right one,/ you're the
Lone-/somes- gal/ in/ town.///

Louisiana♩ = 146 4/4 *Swing*y

Bix; c. 1928

Chorus

Musical notation for the Chorus of "Louisiana". The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked "Swing" with a note equal to 146 beats per minute. The notation consists of eight staves of music. Chord symbols are placed above the notes: F7, Bb, Bb, Bb, Bb7, Eb, C7, F7, F7, Bb, Bb7, Eb, Eb, Bb, G7, F7, Bb.

Verse

Musical notation for the Verse of "Louisiana". The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of four staves of music. Chord symbols are placed above the notes: Gm, Eb7, D7, Gm, Eb7, D7, Gm, Ab7, G7, Cm, D7, Cm, D7, Eb7, D7, Gm, Eb7, D7, Gm, Ab7, G7, C7, C7(b5), F7.

Love Nest

Bb book

117

Bix w/Whiteman, 1928; c. 1920

2-beat

♩ = 182

Chords and musical notation for the first staff:

- Staff 1: F, C7 (triplet), F, F7

Chords and musical notation for the second staff:

- Staff 2: Bb, F7 (triplet), Bb

Chords and musical notation for the third staff:

- Staff 3: C7, F, Fdim

Chords and musical notation for the fourth staff:

- Staff 4: Gm, D7, Gm, G7, C7

Chords and musical notation for the fifth staff:

- Staff 5: F, C7 (triplet), F, F7

Chords and musical notation for the sixth staff:

- Staff 6: Bb, F7 (triplet), Bb

Chords and musical notation for the seventh staff:

- Staff 7: C7, A7, D7

Chords and musical notation for the eighth staff:

- Staff 8: Gm, C7 (triplet)

Mahogany Hall Stomp

Armstrong classic;
c. S. Williams, 1929

$\text{♩} = 186$ 4/4 *Swing*

Intro F C+ F C+ F C7 [Break -----]

A F F7 B \flat F C7

F G7 C7

F F7 B \flat F C7

F G7 C7 F C7

B F F7

B \flat F

C7 F

C **Solos** F **TPT Solo**

B \flat F

C7 F

Tag F C+ F C+ F

ROUTINE: A B, Solos on C 2 X, horns do Louis' solo behind soloists; A B B, Tag

Mama's Gone Goodbye

B♭ book

119

4/4 Very rhythmic

c. Piron, 1924

♩ = 138

The musical score is written for a piano accompaniment in 4/4 time. It consists of eight staves of music. The key signature has one flat (B♭). The tempo is marked as 138 beats per minute. The chords used are: C, A♭7, G7, C7, F, Fm, C, A7, D7, G7, A♭7, E7, A7, D7, C, A♭7, G7, C. The melody is written in a single line on a treble clef staff, with various note values including eighth, quarter, and half notes, and rests. The music is characterized by a very rhythmic feel.

(Fare thee) Well,/// /Mama's gone, good- bye/// /no use to
Cry,/// /No use to sigh./// /For years you've
Dogged me 'round/ now's the time to
let you know what's on my mind, I'm
Goin' away,/ don't ask me to stay./// /| Fare thee

Well,/// /I've been to school,/// /learned a brand new
Rule,/// /I ain't no fool./// /I'm goin' to
Get a man to treat me right,/
one who'll stay home ev'ry night. Fare thee
Well,/// /Mama's gone good- bye./// /|||

Maple Leaf Rag (1)

Joplin, c. 1899

♩ = 140 ♩ = 170

Square or Swing it

A

C G7 C G7

A^b7 G7 A^b7 G7 Cm [Break -----]

Cdim C A^b7 C G7 C

Cdim C A^b7 C G7 C

B

G7 C C[#]dim

G7 C C[#]dim

G7 C C7 B7 B^b7

A7 D7 G7 C

Back to A 1 X, C

Maple Leaf Rag (2)

Bb book

120

C **G7** **C** **A**

G7 **C** **E7**

A7 **Dm**

F#dim **C** **A7** **D7** **G7** **C**

D **F** **F#dim** **C**

G7 **Gdim** **G7** **C**

F **F#dim** **F** **C**

F **Fm** **C** **G7** 1. **C**

2. **C**

ROUTINE: basically, do what you want to. Many bands don't play all the strains. I say play all you're up to. Tempo can vary from stately chamber piano to Sidney Bechet's up tempo.

Mandy Make Up Your Mind

Bix, c.1924

♩ = 202 2-beat

Chorus

Musical notation for the Chorus of "Mandy Make Up Your Mind". The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four staves. The first staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains the chord progression: G, C7, G, C7, G, E7. The third staff contains the chord progression: A7, D7, G, Gdim, Am, D9. The fourth staff contains the chord progression: G, C7, G, C7, G, E7. The notation ends with a double bar line.

Verse

Musical notation for the Verse of "Mandy Make Up Your Mind". The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of four staves. The first staff contains the melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff contains the chord progression: G, D7, G, A7, D7, G, Gdim. The third staff contains the chord progression: D7, G, E7. The fourth staff contains the chord progression: A7, D7, G, Gm. The notation ends with a double bar line.

Margie

(Bb book)

122

Uplifting 2-beat

Billy Banks, c. 1920

♩ = 212

Chord symbols: G, G7, C, G, Gdim, Dm, E7, A7, Adim, A7, D7, G, G7, C, B7, D7, G, D7, E7, Am, Cm, D7, G.

(My little) Mar-/// gie,/// |I'm always thinking of you
 Mar-/// gie,/// |I'll tell the world I love you
 Don't/ for-/ get/ your/ promise to me, ///|
 I/ have/ bought/ a/ home and ring and ev'rything for

 Mar-/// gie,/// |you've been my inspiration
 Days/ are/ nev-/er/ blue./// /| After
 All is said and done,/ there is really only one, // Oh
 Mar-/gie,/ Margie/ it's you./// /||

Mean To Me

Cat's really makin' her miserable. The way they originally did it, you could imagine a tall fat guy in a red tutu with filmy wings skippin' across the stage wavin' one of those little 9-strap s&m whips over his head.

4/4 Very expressive, NOT square or bouncy

c. Ahlert-Turk, 1929

(You're) Mean to me./ Why must you be mean to me?/ Gee,/ honey, it seems to me,/ you have to see me crying, I don't know why.
I stay home,/ each/ night when you say you'll phone,/ you don't and I'm left alone,/ singin' the blues and cryin'./

Cold-/ly,/ |each day of the year./// /You always scold/ me,/ |when ever some-/body is near,/ dear./

It must be/ great fun to be mean to me,/ you shouldn't, for Can't you see,/ what you mean to me.// ///|

Melancholy

Bb book

124

4/4 Plaintive, bluesy ♩ = 96

Armstrong;
c. W. Melrose, 1927

Chorus

Chorus musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G7, C7, G, C, G, B, Em, D7, G, D7, G7, C7, A7, E♭7, D7, G7, C, E7, A7, E♭7, D7, G7, C7, G, C, G, B, Em, D7, G. The melody consists of eighth and quarter notes, with some measures containing rests.

Verse

Verse musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: Em, C7, B7, Em, C7, B7, C7, B7, Em, C7, B7, Em, C7, B7, Em, C7, B7, Em, Am, Gdim, B7, D7. The melody consists of eighth and quarter notes, with some measures containing rests.

Milenburg Joys (1)

Usually 4/4 ♩ = 180

c. Morton, NORK, 1925

Intro

B C B C B C

B7

G7

**A**

C

G7



G7

C



C

C7

F



F

Cdim

C

A7

D7

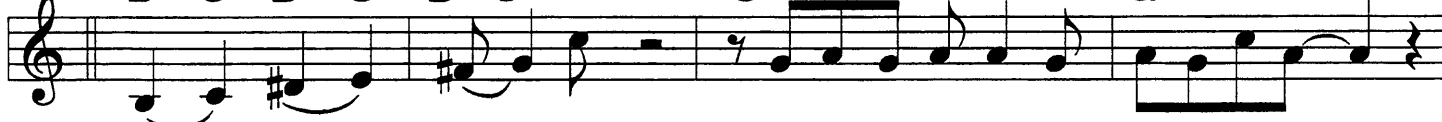
G7

**B**

B C B C B C

C

G7



G7

[HORN break - - - - -]



B

C

B

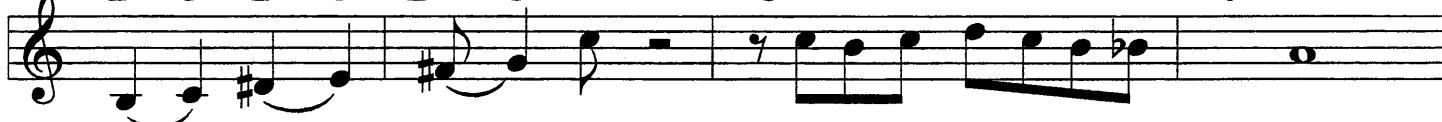
C

B

C

C7

F



F

Fdim

C

A7

D7

G7

C

**Dogfight**

G7



Solos

Chord progression for the solo section:

- Staff 1: C
- Staff 2: C
- Staff 3: G7
- Staff 4: C [Break]
- Staff 5: C
- Staff 6: C7
- Staff 7: Ab7
- Staff 8: D7

**Routine: Intro, A B dogfight C, Solos on C, C C.
After solos, can do dogfight, melody 1 X, jam 1 X.**

Memories Of You

Clarinet feature

Light 4/4 ♩ = 92

Goodman quartet classic;
c. Eubie Blake, 1930**Goodman Intro****Chorus**

Chorus musical notation with chords:

Measure 1: F Dm Gm E7 Am F G7

Measure 2: F Dm Am D7 G7 C9 F C7

Measure 3: F Dm Gm E7 Am F G7

Measure 4: F Dm Am D7 G7 C9 F A7

Measure 5: Dm Gm Dm G9

Measure 6: F G7 Am Abm Gm C7

Measure 7: F Dm Gm E7 Am F G7

Measure 8: F Dm Am D7 G7 C9 F

Ending: RITARD out

Mississippi Mud

Bb book

127

Moderate 2-beat ♩ = 152

Bix, Bing, Whiteman, 1927

TPT Intro

The musical score is written for a 4/4 time signature with a key signature of one flat (Bb). The tempo is marked as 'Moderate 2-beat' with a metronome setting of 152. The score begins with a 'TPT Intro' section, which is a 16-measure piece. It features a melody in the treble clef and a bass line in the bass clef. The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes. The bass line consists of a steady eighth-note pattern. Chords are indicated below the staff: F, D7, F, F7, E7, E7b, D7, G7, B7, C7, F, C7, F, C7, F, C7, F, C7, F, C7, F, Ddim, F, D7, Gm, D7, Gm, Gm, D7, Gm, B7, Ddim, F, D7, G7, C7, F. The 'B' section follows, marked with a 'B' in a box. It is a 16-measure piece, with the first 8 measures being for the horns only, indicated by a dashed line and the text '[Horns only-----]'. The melody is in the treble clef, and the bass line is in the bass clef. The chords are: Dm, B7, Dm, B7, G7, C7, F, A7, G7, C7, Dm, B7, Dm, B7, G7, C7. The score ends with a double bar line.

ROUTINE: A B A each X

Minor Drag (1)

c. Fats Waller, 1929

♩ = 208 *rollicking square 2-beat*

Intro

Cm Gm Dm Gm

A7 Em Em A7 Dm A7 Dm A7 Dm A7 Dm A7

A Reed Solo

Dm

Dm E7 A7

D7 3 3 Gm D7 Gm A7

3

Dm Gm Dm A7 Dm A7

B Solos (Record tpt solo)

Dm

Dm E7 A7

D7 Gm D7 Gm A7

Dm Gm Dm A7 nX. Dm A7

2. Dm C7 To C, last X to D

Minor Drag (2)

Bb book

128

C

D

1. F F7 Fdim Bbm F C9

2. F F7 Fdim Bbm C7 F F7

Routine: Intro, A Reed, solos on B 1 or 2 X, C 1 or 2 X, B band 2-3 X, D out.

Mooche, The

c. Ellington, 1929

♩ = 100 **Intro** Dm E^b9(♭5) Dm E^b9(♭5)

A Dm E^b7 D7 C[#]7 E^b9(♭5) A7 Dm

B B^b7 C[#]7 Dm B^b7 C[#]7 ⊕ C7 C+ ⊕ **Ending** Dm

C F C7 F C7 F F7 B^b B^bm F Cdim Gm7 C7 Gm7 C7 F Gm7 C7 F *Start solo* Gm7 C7

D **Solos 2 X each** F F7 B^b B^bm F C7 F n X C7 Last X A7

A B, End

Muskrat Ramble

(Bb book)

130

Light 4/4

Solos

c. Kid Ory, 1927

♩ = 178

A B \flat F 7 B \flat

B \flat Dm A 7 Dm F 7

B \flat F 7 B \flat

G 7 Cm C 7 F 7 \oplus B \flat

B C 7 E 7 F 7 B \flat Gdim

F 7 B \flat

C 7 E 7 F 7 B \flat A 7 A \flat 7

G 7 Cm 7 C 7 F 9 B \flat

C B \flat F 7 B \flat

B \flat

B \flat F 7 B \flat

G 7 Cm C 7 F 7 \oplus B \flat

\oplus Ending B \flat TBN Tag

A B C, solos on A, end on A or C. Tbn Tag

My Baby Just Cares For Me

Square 2-beat.

Revived in late 1990s by Indigo Swing, very slow shuffle

Nina Simone, Indigo
Swing;
c. Donaldson, 1930

♩ = 182

♩ = 110

Chord symbols: A, C#m, Adim, Bm⁷, Bm⁷, C#⁷, F#m, B⁷, E⁷, A, Gdim, B^bm, F#⁷, Bm⁷, A^b7, C#m, F#⁷, Bm, B⁹, E⁷, A.

|My baby don't care for shows,| |My baby don't care for clothes,
|My baby just cares/ for/ me,/// ///
|My baby don't care/ for/ furs/ and/ lac-/es,/
|My baby don't care/ for/ high-/toned/ plac-/es.

|My baby don't care for rings,| |or other ex- pensive things|
She's sensible as/ can/ be./// ///
My baby don't cares/ who/ knows/// it,///
|My baby just cares/ for/ me./// ///

My Blue Heaven

(Bb book)

132

Gene Austin, Fats Domino
c. Donaldson, 1927

2-beat

♩ = 140
♩ = 160

The musical score is written for a 2-beat instrument, likely a piano or guitar, in 4/4 time. It consists of ten staves of music. The key signature is one flat (Bb). The tempo is indicated as 140 or 160 beats per minute. The score includes various chords and melodic lines. The chords are: F, D7, G7, C9, F, F+, Bb, D7, Gm, C7, F, F#dim, C7, F, G7, C7, F. The melody is written in a single line on a grand staff, with notes and rests indicating the pitch and rhythm of the piece.

(When whippoorwills) Call,/// /and ev'ning is nigh, I hurry to
My/// blue/// heaven.// /A turn to the
Right,/// /a little white light,/// /will lead me to
My/// blue/// heaven.// /You'll see a

Smiling face, a fireplace, a cozy room.// /// A
Little nest that nestles where the roses bloom./ /Just Molly and

Me/// /and baby makes three,/// /we're happy in
My/// blue/// heaven.// ///

My Gal Sal

Originally a Waltz

Red Nichols;
c.1905

4/4 bouncy

♩ = 182

The musical score is written in 4/4 time with a tempo of 182 beats per minute. It consists of two staves: a treble staff for the melody and a bass staff for the bass line. The melody is composed of eighth and quarter notes, often beamed together in pairs. The bass line features a variety of chords, including triads, dyads, and more complex structures like D9 and G7. The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into two systems, each containing four staves.

Chords in the Bass Line:

- System 1: C, F, Fm, C, C, F, Fm, C, E7, Am, D7, G7, G+
- System 2: C, F, Fm, C, E7, Am, C7, F, Cdim, C, E7, A7, Dm, D9, G7, C

(They) Called her frivolous Sal,/// ///a pe-
Cu-//liar sort/ of a gal,/// /// with a
Heart/ that was mellow,/an all-'round/ good fellow,/ was
My/// old/// pal./// ///your

Trou-//bles, sor-/rows and care,/// ///She was
Al-/ways/ wil-/ling to share;/// ///A
Wild/ sort of devil/, but dead/ on the level,/ was
My/// gal/// Sal./// ///

My Honey's Lovin' Arms

Bb book

134

Bing Crosby;
c. 1922

♩ = 160
Light 4/4; vocal

♩ = 188

| I love your lovin' arms,/ | they hold a world of charms,/ |
| A place to nestle when I am lone-/// ly./// |
| A cozy Morris chair,/ | Oh what a happy pair,/ |
One carress,/ happiness,/ seems to bless my little honey.

| I love you more each day./ | when years have passed a way,/ |
| You'll find my love belongs to you on-/// ly./// |
| 'Cause when the world seems wrong,/ | I know that I belong/ |
| Right in my honey's lovin' arms./// /// |

My Melancholy Baby (1)

♩ = 120

Ad Lib verse; 2-BEAT for dancing

1911

Verse

The musical score for the verse consists of eight staves of piano accompaniment in 4/4 time. The key signature has one flat (Bb). The chords and melodic lines are as follows:

- Staff 1: Chords F and D^b7. Melody: Quarter notes F, G, A, Bb, followed by a half note F.
- Staff 2: Chords F and Fdim C⁷. Melody: Quarter notes F, G, A, Bb, followed by a half note F.
- Staff 3: Chords Gm and D⁷. Melody: Quarter notes F, G, A, Bb, followed by a half note F.
- Staff 4: Chords G⁷ and C⁷. Melody: Quarter notes F, G, A, Bb, followed by a half note F.
- Staff 5: Chords F and D^b7. Melody: Quarter notes F, G, A, Bb, followed by a half note F.
- Staff 6: Chords F and Fdim C⁷. Melody: Quarter notes F, G, A, Bb, followed by a half note F.
- Staff 7: Chords G⁷ and C. Melody: Quarter notes F, G, A, Bb, followed by a half note F.
- Staff 8: Chords D⁷ and G⁷. Melody: Quarter notes F, G, A, Bb, followed by a half note F.

Verse:

Come sweetheart mine, /// don't sit and pine. ///
 Tell me all the cares that make you feel/ so/ blue.///
 What have I done, /// answer me hon', ///
 Have I ever said an unkind word/ to/ you?///

 My love is true, /// and just for you, ///
 I'd do almost anything at an-/y-/ time.///
 Dear when you sigh, /// or when you cry ///
 Something seems to grip this very heart/ of/ mine.///

My Melancholy Baby (2)

(Bb book)

135

♩ = 137 ♩ = 120
4/4 a la Goodman; or 2-beat w/verse

Chorus

Chorus

F C7 Fdim F Cm D+ D7

Gm Dm Gm

C7 Gm7 C7 G9 C7

F G7 C7 Cdim C7

F C7 Fdim F Cm D+ D7

Gm Dm Gm

B \flat Bdim F A7 D7

Gm G9 C7 F

Chorus:

Come to me my melancholy bab-/// y,///
Cuddle up and don't/ be/ blue./// ///
All your fears are foolish fancies, may-/// be///
You know dear that I'm in love with you./// ///

Ev'ry cloud must have a silver lin-/// ing.///
Wait until the sun/ shines/ through./// ///
Smile my honey dear,/ while I kiss away each tear,// or
Else I may be melancholy too./// ///

Nagasaki

4/4

c. Warren, 1928

♩ = 202

♩ = 226

D Adim A7 D Adim A7

D EdimBm F#7 G F#dim Em B \flat 7 D B \flat 7 A7 D

D Adim A7 D Adim A7

D EdimBm F#7 G F#dim Em B \flat 7 D B \flat 7 A7 D

G Gm D D7

G Gm D F7 E7 D7

D Adim A7 D Adim A7

D Edim Bm F#7 G F#dim Em B \flat 7 D B \flat 7 A7 D

ENDING: LAST line 3 X

New Second Line (Joe Avery's Piece)

Bb book

137

Street beat;
2-beat march

Mardi Gras Theme

♩ = 184

Drums: STREET beat; 4 Bars intro

A

B

Nineteen Nineteen Rag (March) (1)

Bb book

2-beat march ♩ = 184 ♩ = 194

Intro**D7****A****G****D7****G****G****D****A7****D7****B****D7****G****D7****G****D7****G****C****1. G****D7****G****2. G****D7****G****G7**

1919 Rag (2)

Bb book

138

C **C** **F** **Cdim** **C**

F **C**

G7 **C** **D7**

D7 **G7**

C **F** **Cdim** **C**

F **C**

F **F7** **C** **A7**

D7 **G7** **C** **G7**

Ending **D7** **G7** **C**

C **G7** **C**

Nobody Knows You When You're Down And Out

Bb book*Square 4/4, bluesy*

♩ = 96

Bessie Smith,
c.1923**Verse**

Musical notation for the Verse, consisting of four staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines with triplets.

Chords: G, B7, E7, Am, E7, Am, C, Gdim, G, E7, A9, Eb7, D7, G, B7, E7, Am, E7, Am, C, Gdim, G, F7, E7, A9, D7.

Chorus

Musical notation for the Chorus, consisting of five staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines with triplets.

Chords: G, B7, E7, Am, E7, Am, C, Gdim, G, E7, A9, Eb7, D7, G, B7, E7, Am, E7, Am, C, Gdim, G, E7, A9, D7, A9, D9, G.

Bb book

1924

Chorus

Chorus

G Dm E7

A7 D7 Em E7 D7

G A7 C Cm G E7 A7 D7 G Dm E7 Am D7 G

Verse

G E7 4 Am D7

G 8 Em D B7 12

Em A7 D7 16 A7

D6 B7 20 Em A7 D7 24

Of All the Wrongs You've Done To Me

Bb book

Armstrong; c. 1924

Chorus 4/4 = 118 E7

Verse

Verse:

(You're) Flying high don't even try to ever stop and think.//The
 Birds fly high to- wards the sky but they've got to come down and drink.//
 I'm not trying to lecture you, but here's one point that's deep.// Re-
 Member that old say-/ing/ just as you sow you shall weep.// Of

Chorus:

All the wrongs you've done to me, they're bound to come back some
 day.//Your
 sobs and sighs and bitter tears/ will fall like the morning dew//you've
 made me weep, you've made me mourn, now what more could you do.//So
 All the wrongs you've done to me, they're bound to come back to you.//

Oh Baby

Bb book

142

4/4 or 2-beat

Bud Freeman; c. 1928

♩ = 180

Chord symbols: G, C7, D7, G, D7, D+, G, C7, D7, G, G7, C, Cm, G, Em, A7, D+, D9, G, C7, D7, G.

(It's a) Funny little thing but I never knew./

I could ever feel the way that I do,/

Till I looked into your sweet eyes of blue. Oh ba-/by/ ||||

Never had a thrill till I held your hand,/

don't know what it is but I understand

That it's something new, it's diff-rent, it's grand. Oh ba-/by.|| And

When you kiss I know I miss a beat or two in my heart.///

I don't mind,/ /there's nothing more// to live/ for./

What if I should die and travel to where/

I would have to climb the heavenly stair,/

wouldn't it be hell if you weren't there, Oh ba-/by! ||||

Oh Didn't He Ramble

Traditional Funeral Tune, after interment.

Verse -- March

c. 1902

♩ = 126 C

C G7

♩ = 176 C

Swing it 4/4

Chorus

C G7 C G7

C G7 C

Old Fashioned Love

Bb book

144

4/4 or liting 2-beat

c. James P. Johnson, 1923

Chorus ♩ = 118

The Chorus section consists of eight staves of music in G major (one sharp). The tempo is marked as ♩ = 118. The notation includes various chords: G, D7, G, G7, C, G, G7, C, G, B7, Em, A7, D7, G, D7, G, G7, C, G, G7, C, G, B7, Em, G, D7, G. The melody is written in treble clef with eighth and quarter notes, often beamed together. The bass line is indicated by chords written below the staff.

Verse

The Verse section consists of four staves of music in G major. The notation includes various chords: G, D7, G, D7, G, D7, G, Bm, F#7, Bm, E7, D, G, A7, D, D7, G, D7, G, D7, G, D7, G, A7, G, A7, G, B7, A7, D7, G, D7. The melody is written in treble clef with eighth and quarter notes, often beamed together. The bass line is indicated by chords written below the staff.

Once In A While (Louis')♩ = 188 *Usually 4/4*

Armstrong, 1927

Intro

Lead horn solo

Verse

Chord progression for Intro and Verse:

- Intro: C, G⁷, Cdim, G⁷, Dm⁷, G⁷, Adim, C
- Verse: C, Cdim, G⁷, Gdim, D⁷, G⁷

Chorus

Chord progression for Chorus:

- C, E⁷, Am, C⁷, F, F[#]dim, C, A⁷, D⁷, G⁷, C, E⁷, Am, C⁷, F, G^bdim, C, A⁷, D⁷, G⁷

⊕ Ending

Sudden ending

Over In the Glory Land

(Bb book)

146

2-beat, hand-lapping gospel feel

1906

♩ = 184

Verse

Musical notation for the Verse, consisting of four staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff: Bb, F7, Bb, Bb, F7, Bb. There are two measures with a whole note and a slur over it, indicating a sustained note.

Chorus

Musical notation for the Chorus, consisting of seven staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes eighth and quarter notes, with some measures containing beamed eighth notes. Chord symbols are placed above the staff: Bb, F7, Bb, Bb7, Eb, Bb, Bb, F7, Bb, Bb7, Eb, Bb, F7, Bb. There are four measures with a whole note and a slur over it, indicating a sustained note.

147 Bb book Original Dixieland One-Step (1)

2-beat; New Orleans style bands play it 4/4, slower

c. ODJB, 1917

$\text{♩} = 212$

A

C > > C > > G7 [TBN Break -----]

D7 G7 C G7 C

C > > C > > G7 [TBN Break -----]

D7 G7 C G7 C

B

C7 [Break -----] F

C7 F

C7 [Break -----] F

D7 Gm Fdim C7 F

Solos

The musical score for the 'Solos' section of 'Original Dixieland One-Step (2)' is presented on ten staves. The key signature is B-flat major (two flats). The notation includes various rhythmic values and chord changes indicated by letters above the staff. The sequence of chords is: C, Bb, D7, G7, C7, F7, Dm, A7, Dm, F7, Bb, D7, G7, C7, Eb, Edim, Bb, G7, C7, F7, Bb. The first staff is marked with a 'C' in a box, and the section ends with a double bar line on the tenth staff.

ROUTINE: A B C, Solos on C, C C out, or back to top, A B C, jam C out chorus, extended ending

Panama (1)

2-beat, or 4/4 ♩ = 188

NORK 1922; c. 1904

Intro

Intro

A

B

C

1. F 2. F F7

Chords: F, Fdim, C7, Bb, Bdim, D7, G7, F7, Bb+, Dm, A7.

Solos

Key signature: Bb (two flats). The solo section consists of four staves of music. The first staff begins with a **D** chord box. Chords are indicated above the staff: Bb, F7, Bb, F7, Bb, Ebb, and Edim. The melody features eighth and sixteenth notes, often beamed together, with some notes tied across measures.

Out Chorus

The Out Chorus section consists of four staves of music. It begins with an **E** chord box. Chords are indicated above the staff: Bb, F7, Bb, F7, Bb, Bb7, Ebb, and 1. Bbdim. The melody continues with eighth and sixteenth notes, including some beamed sixteenth-note patterns. The section ends with a repeat sign.

Ending

The Ending section consists of two staves of music. Chords are indicated above the staff: 2. Bbdim, Bb, F7, Bb, F7, Bb, F7, Bb, F7, Bb. The melody features eighth notes with accents (>) and some beamed sixteenth notes. The section concludes with a final double bar line.

Please Don't Talk About Me When I'm Gone

1930

2-beat

♩ = 168

The musical score is written for a single melodic line in 4/4 time, with a tempo of 168 beats per minute. The key signature has one flat (Bb). The score consists of eight staves of music. Chord symbols are placed above the notes: F, A7, D7, G7, C7, C+, and F. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together. The piece concludes with a double bar line on the eighth staff.

Please don't talk about me when I'm gone, Oh Honey,
though our friendship ceases from now on. /// And listen,
If you can't say anything real nice. /// It's better
Not to talk at all, that's my ad- vice./// /we're parting

You go your way, I'll go mine, it's best that we do ///
Here's a kiss, I hope that this brings lots of luck to you.///

Makes no difference how I carry on/// /remember,
Please don't talk about me when I'm gone.

Poor Butterfly

Bb book

150

Light 4/4; plaintively

c. 1916

♩ = 110

Chords: B \flat G \flat 7 Cm7 F7 B \flat maj7 D $^+$ G 9 C7 F 9 B \flat Gm C7 F 9 B \flat G \flat 7 Cm7 F7 B \flat maj7 D $^+$ G 9 Cm7 Cm B \flat B \flat maj7 B \flat dim F7 B \flat

Put On Your Old Gray Bonnet

2-beat ♩ = 220

Casa Loma, 1931; c. 1919

Chorus

Chorus musical notation in G major, 4/4 time. The melody is written on a single staff. The chord progression is: C, C7, F, Cdim, C, D7, G7, C, F, C, G7, C. The melody consists of eighth and quarter notes, with a final measure ending in a double bar line.

Verse

Verse musical notation in G major, 4/4 time. The melody is written on a single staff. The chord progression is: G, A7, D7, G, Ddim, D7, G, A7, D7, G, A7, E7, E+, A7, D, Ddim, D7, G, A7, D7, G7. The melody consists of eighth and quarter notes, with a final measure ending in a double bar line.

Rock-A-Bye Your Baby With A Dixie Melody

Bb book

152

Smooth 4/4

Al Jolson, c. 1918

♩ = 112

Chord symbols: D, Ddim, D, F#m7, Ddim, Em7, A⁹, Em7, A⁷, Em7, A⁷, D, E⁹, A⁷, A⁹, D, F#m⁷, B⁷, A⁹, E⁷, A⁷, D, Ddim, D, F#m⁷, Ddim, Em⁷, A⁹, Em⁷, Em⁷, A⁷, F#⁷, B⁷, E⁷, D, Ddim, D, E⁷, A⁷, D.

Rockabye your baby with a Dixie melo- dy.//
When you croon,/ croon a tune/ from the heart of Dix-ie/.
|Just hang my cradle, Mammy mine,/ right on that Mason- Dixon line./
|And swing it from Virginia, to Tennessee with all the love that's in ya.

Weep no more my lady, sing that song again for me.// And
Old Black Joe,/ just as though you had/ me on your knee.//
A million baby kisses I'll deliver, the minute that you sing the Swanee
River
Rock-a-bye your rock-a-bye baby with a Dixie melo- dy.//

Riverboat Shuffle (1)

4/4 ♩ = 180

c. Carmichael, 1924

Verse

**Routine: Verse, Chorus, Solos, V CC. (Double notes at E7: You choose.)
Commonly played on Bb/Eb.**

**The two "definitive" versions are 1. Bix, Wolverines, 1924;
2. Mugsy Spanier's Ragtimers, 1939. Neither follows the sheet music. So
we've mixed salient portions of both versions. BREAKS are optional. We've
provided those from the records.**

Chorus

Chorus

G D7 [Break -----]

G D7 [Break -----]

G7 C C7 B7 Bb7

A7 D7 [Break -----]

G D7

G7 C

C Cm G E7

A7 D7 G G7 C Cm G

Spanier Break (Bars 15-16)

Spanier Break-- out chorus, bars 25-28; band stops on 25, 27

Gdim [Break -----] G [Break -----]

Rockin' ChairMildred Bailey;
c. Hoagy Carmichael, 1929

4/4

♩ = 102

Chords: F, F⁹, B^b, B^bm, F, D⁷, Gm⁷, C⁷, F, Dm, E⁷, Am, G⁷, F, C⁷, F, B^b⁹, F, Dm, E⁷, Am, G⁷, C⁷, F, F⁹, B^b, B^bm, F, G⁷, C⁷, F.

| Old rockin' chair's got me, // | cane by my side. ///
 | Fetch me that gin/ son, / 'fore I tan your hide. ///
 | Can't get from this cabin. // goin' no- / where. ///
 | Just sit me here grabbin' / at the flies 'round this rockin' chair. ///

 | My dear old Aunt Harriot // | In heaven she be. ///
 | Send me / sweet chariot / for the end of the trouble I see. ///

 | Old rockin' chair gets me // Judgement Day is here. ///
 | Chained to my rock- / in' / chair. /// / |||

Rose Room

(Bb book)

155

Benny Goodman made it
a standard in the 30s.
c. 1927

Swingy 4/4

♩ = 144

A7 A7 D7 G

G7 C

Cm G E7

A7 D7 A7

A7 D7 G

G7 C

Cm G E7

A7 D7 G

156 (Bb book) Rose Of Washington Square (1)

T. Murphy arr.
c.1919

Verse ♩ = 101

Am Dm E7 Am

A7 Dm E B7 E7

Am Dm E7 Am

C G Am D7 G

♩ = 144 **To Chorus**

Past 2-beat Verse ♩ = 244

Am Dm

E7 Am

A7 Dm

E B7 E7

Am Dm

E7 Am

C G

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (Bb) and a 6/8 time signature. The first section, labeled 'Verse', has a tempo marking of ♩ = 101. The melody is composed of eighth and quarter notes, with some ties. Chord symbols (Am, Dm, E7, A7, B7, C, G, D7, G7) are placed above the staff to indicate the harmonic accompaniment. The second section, labeled 'Past 2-beat Verse', has a tempo marking of ♩ = 244. This section is marked with a double bar line and a repeat sign. The melody continues with similar rhythmic patterns. A 'To Chorus' label is placed at the end of the first section. The score is arranged in a single system with multiple staves.

Rose Of Washington Square (2)

156

Bb book

The musical score is written for a single melodic line on a treble clef staff. It consists of 16 measures. The first two measures are marked 'Am' and 'D7'. The third measure is marked 'G'. The fourth measure is marked 'Dm7'. The fifth measure is marked 'G7'. The sixth measure is marked 'To Bounce'. The seventh measure is marked 'Bounce' and has a tempo marking of '♩ = 144'. The eighth measure is marked 'D7'. The ninth measure is marked 'G7'. The tenth measure is marked 'Chorus'. The eleventh measure is marked 'C'. The twelfth measure is marked 'G9'. The thirteenth measure is marked 'G7'. The fourteenth measure is marked 'C'. The fifteenth measure is marked 'E7'. The sixteenth measure is marked 'Am'. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests and accidentals.

ROUTINE: 6/8 verse, Vocal Chorus, Band Chorus, Fast Vocal Verse, Vocal Chorus

To go into fast verse, do double time these 2 bars

Rosetta*4/4 square, moderate, swing*

c. Earl Hines, 1933

♩ = 164 ♩ = 180

Chords: G, D+, G, E7, A⁹, D⁹, G, Ddim, A^m7, D⁷, G, D+, G, E7, A⁹, D⁹, G, F[#]7, B^m, F[#]7, B^m, G^m, D, D+, A⁷, D, D⁷, G, D+, G, E⁷, A⁹, D⁹, G.

Royal Garden Blues

Bb book

158

4/4 ♩ = 174

c. C. & S. Williams, 1919

Intro G D7 G D7 G D7 >

A G D7 G D7 G D7 G G⁹

C⁶ G⁺ C⁶ G⁺ C⁶ G⁺ C Ddim

D7 G D7

B G7 [TPT Break -----] G7 [CLAR Break -----] G7 [TBN Break -----]

C⁶ 3 G 3 G 3

D7 G

Dogfight G7 C Cm G G7

C **Solos** C C⁷

F Fm C A⁷

D7 G⁷ C

INTRO, A 2 X, B 2 X, C, SOLOS on C 2 X each, C C C double ending.
 Square driving 4/4 on C ensembles can really spark dancers.

159

Sailing Down the Chesapeake Bay (1)

Hot 2-beat $\text{♩} = 228$

Bb book

Chorus

Chorus

D7

G

D7

G

D7

G

Gdim

D7(F#dim)

G

G

D7

D7

G

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Hot 2-beat' with a quarter note equal to 228 beats per minute. The piece is from a 'Bb book'. The chorus begins with a D7 chord. The melody consists of eighth and quarter notes, often beamed in pairs, with various phrasing slurs. Chord changes are indicated by letters above the staff: D7, G, D7, G, D7, G, Gdim, D7(F#dim), G, G, D7, D7, and G. The score ends with a double bar line.

Verse

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The piece is titled "Sailing Down the Chesapeake Bay (2)" and is page 159 of a "Bb book". The section is labeled "Verse". The score consists of nine measures of music, each with a guitar chord indicated above it. The chords are: G, D7, G, G, D, A7, D, D7, G, B7, Em, A7, D, A7, D, E7, A7, D, and D7. The melody is written in a simple, folk-like style, using eighth and quarter notes, with some measures containing beamed eighth notes and others containing half notes or whole notes. The piece ends with a double bar line and a repeat sign.

Chords: G, D7, G, G, D, A7, D, D7, G, B7, Em, A7, D, A7, D, E7, A7, D, D7

Running Wild

Hot 2-beat

1922

♩ = 228

Chords: C, C7, F, C, G7, E7, Am, Cm, G, D7, G7, C, C7, F, E7, A7, D7, G7, C, G7, C.

2-beat

Vamp 4 bars

Verse

♩ = 224

Am B7 Em Am Em Cdim B7

1. Em B7 [Break - - - - -] Em B7 [Break - - - - -]

2. Em B7 Em E♭ D D7

Chorus G E♭7 G E♭7 G Em7 A7 D7 G D7 G E♭7 G A7 D7 G G7 C E♭7 G G7 C E♭7 G E♭7 G B7 E7 A7 Am D7 G

Savoy Blues (1)

Rockin' 4/4 ♩ = 120

C. Kid Ory, 1927

A

G D7 G D7 G D7 G D7 G

G D7 G D7 G D7 G D7 G

C G7 C G7 C G7 C G7 C

G D7 G A7 D7 G

B **Boogie Bass** G7

C G

D7 G

Interlude G Gdim D7 G Gdim D7

Solos G C G G7 C G D7 G

C G

C G

D7 G ^ ^ ^ ^ ^ ^ ^

Out Chorus

Square driving 4/4

Chords: G, C, C[#]dim, G, G, C, C[#]dim, G, C, F, F[#]dim, C, G, C, C[#]dim, G, D, D⁷, G, [TBN], [TBN]

Sweet Substitute

4/4

c. Jelly Roll Morton, 1939

Tempo: ♩ = 96
Chords: B^b7, A⁷, D⁷, Gm, B^b7, E^b, B^bdim, B^b, Gm, C⁷, F⁷, B^b7, A⁷, D⁷, Gm, B^b7, E^b, B^bdim, B^b, Gm, C⁷, F⁷, B^b, G⁷, C⁷, F⁷, B^b

Second Line

2-beat

c. Barbarin, 1949

♩ = 202

Chord symbols: G, D7, G, D7, D7, Ddim, D7, D7, D+, G, G, D7, G7, Dm7, G7, C, C, C#dim, G, C, E7, A7, D7, G.

See See Rider (C.C. Rider)

(Bb book)

164

4/4 ♩ = 94

Verse is plaintive, wail the Chorus

1925

Chorus

The Chorus is written on three staves in 4/4 time. The first staff begins with a C chord and contains a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note C4. The second staff begins with an F chord and contains a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note C4. The third staff begins with a G7 chord and contains a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note C4. The Chorus ends with a C chord.

Verse

The Verse is written on three staves in 4/4 time. The first staff begins with a C chord and contains a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note C4. The second staff begins with a C chord and contains a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note C4. The third staff begins with a C chord and contains a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note C4. The Verse ends with a D7 chord.

Verse:

Now I feel so lonely, I feel so blue, I always feel so bad.///
I made a mistake right from the start, and now it feels so hard to part.///
Open this letter that I will write. I hope you will believe it,
when you receive it.

Chorus:

1. See// see rider/// see what you have done, Lawd Lawd Lawd.
Made me love you, now your man has come/// //You
Made me love you, now your man has come./// //I'm

2. Goin' away baby,// I won't be back till fall. Lawd Lawd Lawd
Goin' away baby,// I won't be back till fall. //If I
Find a good man, won't be back at all./// //||

3. (I'm gonna) Buy// me a pistol, just as
long as I am tall, lawd lawd lawd
Gonna kill my man, and catch the cannonball
he won't love me, he won't have any gal at all.

Sensation (Rag)

4/4 ♩ = 208

c. ODJB, 1917

A

B Solos

C

B^bdim [Break]

Chords and notes are indicated throughout the score. Key changes are marked at the beginning of sections B and C.

ROUTINE: A B C, Solos on B, C, B B

Shine

(Bb book)

166

Armstrong, Mills Bros. w/Bing Crosby,
Goodman; c. 1924

2-beat

♩ = 240

The musical score for 'Shine' is presented in 4/4 time, with a tempo of 240 beats per minute. The key signature has one flat (Bb). The score consists of eight staves of music. The first four staves are primarily piano parts, featuring long, flowing lines with many ties. The last four staves are primarily guitar parts, featuring more rhythmic patterns with eighth and sixteenth notes. Chord markings are placed above the staves to indicate the harmonic structure. The chords used include F, Fdim, C7, B7, Bb7, A7, Dm, G7, Gm7, and C9.

Chord markings: F, Fdim, C7, B7, B \flat 7, A7, Dm, G7, Gm7, C⁹, F.

Sheik of Araby (1)

Banjo-tuba: 2-beat
Bass-piano: 4/4

Many jazz records 30s-40s;
Waller and Jack Teagarden
did fun vocals. c. 1921

Chorus

♩ = 212

The musical score for the Chorus of 'Sheik of Araby' is written in 4/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The tempo is marked as ♩ = 212. The score includes various chords and musical notations:

- Staff 1: Chorus label, 4/4 time signature, key signature of Bb. Chords: C, G7.
- Staff 2: Chords: G7, C.
- Staff 3: Chords: C, Adim, G7.
- Staff 4: Chords: Dm7, G7, C.
- Staff 5: Chords: C, G7.
- Staff 6: Chords: G7, E7.
- Staff 7: Chords: A9, D9.
- Staff 8: Chords: G7, C.

Do "Oriental" shtick

Clar. can do obligato,
tom-tom dum di-di dum di

Verse

Cm

Cm

G⁷

G⁷ Cdim G⁷

Cm

G D⁷ G⁷ **Hit it!** G⁺

(Band shout) //with no pants/ on|

(I'm the) Sheik// of A-//ra- by,||| ||| your
Love// be- longs// to me. ||| ||| Each
Night// when you're// a- sleep, ||| ||| in-
To// your tent// I'll creep. ||| ||| The

Stars// that shine// a- bove||| ||| will
Light// our way// to love. ||| ||| You'll
Rule// this land// with me. ||| ||| I'm the
Sheik// of A-/ra-/ by. ||| |||

(Band shouts response "With no pants on" at end of each
line except 8)

Since My Best Gal Turned My Down (1)

♩ = 200 2-beat

Bb book

Bix & His Gang, c. Quicksell, 1927

A Smear

B Solos

The musical score is written for a single melodic line in 4/4 time. It consists of two main sections: Section A, titled 'Smear', and Section B, titled 'Solos'. Section A begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as 200 beats per minute, and the piece is in 2-beat time. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staff to indicate the harmonic structure. Section B, titled 'Solos', follows Section A and contains a series of melodic lines. The score concludes with a double bar line and a repeat sign.

Chord symbols: C, C7, F, A7, D7, G7, A7, D7, G, G7, C, E7, A7, D7, G7, C, E7.

Since My Best Gal Turned Me Down (2)

168

Bb book

C

Slow A7 **Fast** D7

Slow D7 **Slow** G7

Fast C

Slow A7 **Fast** D7

Slow D7 **Slow** G7

Fast C **Back TO B 32 bars, Ending**

Ending C

C

ROUTINE: A B, SOLOS on B, C B 1 or 2 X, Ending

Singin' the Blues (1)

4/4

♩ = 132

Record order: Tram, Bix solos, melody

Bix & Tram, 1927;
c. 1920

Intro



Melody



Bix's Ending



Singin' the Blues (2)

169

Bb book

In Clarinet range. Alto and C melody sax are 8va

Tram's Solo

Chord changes indicated above the staff:

- Staff 1: Gm7, C+, F
- Staff 2: C7, F
- Staff 3: A7, D7
- Staff 4: Dm, G7, C7
- Staff 5: Gm7, C+, F
- Staff 6: Adim, D7, Gm
- Staff 7: Gm7, Fdim, F, D7, G7 (boxed with 12)
- Staff 8: G7, C7, F

The classic version of this fine tune (first introduced by ODJB) is by Frankie Trumbauer's band, featuring solos by Tram and Bix--Routine: Intro, Tram solo, Bix solo, melody. Eddie Lang's guitar accompaniment is also a classic example of the genre. You can extend the tune by playing melody first, add solos, play melody and a jam chorus out.

Bb book

Bix Solo

(Chords vary)

The musical score is written for a Bix Solo in B-flat major. It consists of ten staves of music. The chords and musical notations are as follows:

- Staff 1: **Gm7**, **C+**, **F**
- Staff 2: **C7**, **F**
- Staff 3: **A7**, **D7**
- Staff 4: **(Gm7)**, **(D7)**, **G7**, **C7** [Break -----]
- Staff 5: **Gm7**, **(C+)**, **C+**, **F**
- Staff 6: **F**, **[4] Adim**, **D7**, **Gm**
- Staff 7: **Gm**, **[8] Gm7**, **Fdim**
- Staff 8: **F**, **D7**, **[12]**
- Staff 9: **G7**, **F**

The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also triplets indicated by a '3' over a group of notes. The key signature has two flats (B-flat and E-flat).

Light 4/4

♩ = 104

When It's Sleepy Time Down South

170

Bb book

c. 1930

Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major. The melody is primarily eighth and quarter notes. The chord progression is as follows:

- Measures 1-4: B \flat , B \flat m, F, G 7
- Measures 5-8: C 9 , B \flat , B \flat m, F, F 7
- Measures 9-12: B \flat , B \flat m, F, G 7
- Measures 13-16: C 9 , B \flat , B \flat m, F, E 7

Measures 15 and 16 end with a key signature change to A major, indicated by two sharps (F# and C#).

Verse

The Verse section consists of 16 measures of music in 4/4 time, written in B-flat major. The melody is primarily quarter and eighth notes. The chord progression is as follows:

- Measures 1-4: F, E 7 , F, F \sharp dim
- Measures 5-8: C 7 , Cdim, C 7 , C+, F, Dm 7 , Gm 7 , C 7 ($\flat 9$)
- Measures 9-12: F, E 7 , A, B \flat dim
- Measures 13-16: Bm 7 , E 7 , Bm 7 , E 7 , A, C 7

Sleepy Time Gal*Lilting 2-beat*

c. Whiting, 1924

♩ = 114

Chord symbols: G, G+, D7, D7, Gmaj7, F7, E7, A9, A7, D7, D+, G, G+, D7, D7, B7, Gmaj7, A7, G, Dm, E7, Am, Cm, D7, G.

Sleepy time gal/ |you're turning night into day/ ///
 Sleepytime gal/ |you've danced the evening away./ |Before each
 Silvery star/ |fades out of sight/// /please give me
 One little kiss,/ then let us whisper "Good- night.// It's gettin'
 late and dear your pillow's waiting.

 Sleepytime gal// |when all your dancin' is through/ ///
 Sleepytime gal,/ |I'll find a cottage for you,/ |you'll learn to
 Cook and to sew./ |What's more you'll love it I know,/ |
 |When you're a stay-at-home, play-at-home,
 eight o'clock, sleepytime gal.//|

Smiles

Bb book

172

Square 2-beat

♩ = 153 (Goodman)

♩ = 208 (Hot) G⁷

Goodman Quartet, 1937

c. 1917

The musical score for 'Smiles' is written in 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo is marked as 'Square 2-beat' with a note equal to 153 bpm (Goodman) and 208 bpm (Hot). The score includes various chords: G⁷, C, E⁷, Am, D⁷, G⁷, C⁷, C⁹, F, Cdim, C, A⁷, Dm⁷, G⁷, and C. The melody is written in a single line, with notes and rests connected by beams and slurs. The piece ends with a double bar line.

(There are) Smiles/// /that make us hap-/py,/ there are
Smiles/// /that make us blue./// //There are
Smiles// that steal away the tear-/drops,/ // as the
Sun-// beams steal away the dew./// // There are

Smiles// that have a tender mean-/ing,/ // that the
Eyes// of love alone can see./// // And the

Smiles/// that fill my life with sun-/shine,/ // are the
Smiles that/ you gave/ to/ me./// //||

Snake Rag (1)

♩ = 184 4/4

The record has no clear, full melody line, no music was found,
so many bars are approximations.

King Oliver, 1923

Intro

F

[Break] [TBN Break] C⁷ F

A

F

F C⁷

F

F [Break] [TBN Break] C⁷ F

B

C⁷ F

C⁷ F [TBN Break]

C⁷ F

F [Break] [TBN Break] C⁷ F

A 1 X, then C

Snake Rag (2)

Bb book

173

There were 2 records, each with 2 different brass breaks; all 4 breaks are below.

C

[CLAR Break - - - - -]

Play 3 X, extended ending

Brass Bk 1

Gdim

*Extends into bar 17; clar.
plays bar's melody*

Brass bk 2

*pickup
notes*

Gdim

#8

Brass Bk 1 Rec. 1

*pickup
notes*

Brass Bk 2 Rec. 1

Some Of These Days

Tempo can vary from bump & grindy torch song to hot shuffle.

Sophie Tucker, 1926;
Brenda Lee, 1980s

$\text{♩} = 132$ $\text{♩} = 150$ $\text{♩} = 160$

(Some of these) Days,/// /you'll miss me hon-/ey./ |Some of these
Days,/// /you'll feel so lone-/ly./ /You'll miss my
Hug-/gin',/ /you'll miss my kiss-/ing./ /You'll miss me
Hon-/ey,/ /when you go a- way./// /I feel so

Lone-/ly,/ /just for you on-/ly,/ /for you know
Hon-/ey,/ /you've had your way./// /And when you
Leave/ me,/ /I know 'twill grieve/ me,/ /you'll miss your little
Bab-/y,/ |some of these days./// /|||

Somebody Stole My Gal

Bb book

175

2-beat

c. 1918

♩ = 220

|Somebody stole/ my/ gal./// ||| |Somebody stole/ my// pal./// |||
 |Somebody came/ and/ took her away, ||||
 |she didn't e-/ven/ |say she was leav-/in'./
 |The kisses I/ loved/ so,/// |||| |he's getting now/ I/ know./// |||And/
 Gee,/// I/ know that she,/// /would come to
 Me,/// /if she could see,/// I/Her/
 Brok-/en/ -heart-/ed/ |lone-/some pal.///
 /Somebody stole/ my/ gal./// |||

Someday Sweetheart

4/4 or 2-beat

Morton 1923, 1926
Oliver, 1926; c.1919**Chorus**

♩ = 115

Musical score for the Chorus of "Someday Sweetheart". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 115. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: G, D+, G, Dm, F#7, F7, E7, A7, D7, D+, G, Ddim, D7, G, D+, G, Bm, F#7, Bm, D7, G9, Gdim, G7, C, A7, A9, D7, D+, G, D+, G, Dm, F#7, F7, E7, A7, D7, G.

Verse

Musical score for the Verse of "Someday Sweetheart". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: G, E7, G, Dm, E7, Am, E7, Am, E7, Am, A7, D7, F#7, D7, G, Bm, F#7, Bm, Ddim, D7.

Someday You'll Be Sorry

Bb book

177

4/4 ballad

c. Louis Armstrong, 1928

♩ = 120

Some/day/, //you'll be sor-/ry.// ///
 |The way you treated me was wrong./// ///
 |I was the one who taught you all/ you/ know,///
Your friends have sent you/ to make me sing another song,/ so./
Good/ luck,/ //may be with/ you/ ///
And all your future may be clear,/// Dear,/ no,/
 There won't be an- other/, to treat you like a broth-er,/
 Some day you'll be sor-/ry,/ Dear./// ///

Sorry

Almost square 2-beat. Not fast

Bix; c. Quicksell, 1927

Chorus

♩ = 202

Musical score for the Chorus of "Sorry". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: F, Cdim, C7, Gm, D7, Gm, D7, Bb, C7(b5), C7, C+, F, C7, F, F+, Bb, D7, Gm, Bb, Bbm, F, F6, F, Fdim, Gm, C7, C+, F.

Verse

Musical score for the Verse of "Sorry". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: F, G7, C7, F, Cdim, C7, F, G7, C7, F, F7, Bb, F, D7, G7, Gm, C7.

4/4 swingy

♩ = 150

c. Benny Moten, 1924

Verse

Chorus

Some bands play Verse-Chorus each time; others do Verse, round of choruses 2 X each, V C (C)

180 Bb book South Rampart Street Parade (1)

2-beat march

198 Intro

The musical score is written for a 2-beat march in 4/4 time, featuring a key signature of one flat (Bb). The score is organized into systems of staves, with various musical notations and chord symbols.

Chord Symbols: F, C7, G7, D7, Bb7, F7, Bb, Ebm, C7, F7, Bb, D7, Ebm.

Section Markers: [Clarinet Break - - - - -]

Measure Numbers: 8, 12, 16.

Other Notations: The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like accents (^).

South Rampart Street (2)

180

D Dogfight

Bb book

Next page
same as this.

Musical notation for the first system of 'South Rampart Street (2)'. It consists of four staves. The first staff starts with a 'D' key signature box. Chords are Gm, Cm, D7, A7, Gm, and F7. The second staff has Bb and Eb. The third staff has C7 and Cdim. The fourth staff has C7.

E Solos

Musical notation for the second system of 'South Rampart Street (2)'. It consists of eight staves. The first staff starts with an 'E' key signature box. Chords are F, C7, F, and F7. The second staff has Bb and F. The third staff has C7 and F. The fourth staff has G7 and C7. The fifth staff has F, C7, F, and F7. The sixth staff has Bb and A7. The seventh staff has Bb, Bbm, F, and D7. The eighth staff has G9, C7, F, and a first ending (1.) leading to C7, followed by a second ending (2.) leading to F7.

Next page also p. 2, so turn when
convenient

Do Solos

To OUT

Dogfight

Bb book

This page same as
previous page

D

First system of musical notation (measures 1-8) in B-flat major. Chords: Gm, Cm, D7, A7, Gm, F7, Bb, Eb, C7, Cdim, C7. The notation includes eighth and quarter notes with rests.

E

Solos

Second system of musical notation (measures 9-24) in B-flat major. Chords: F, C7, F, F7, Bb, F, C7, D7, G7, C7, F, C7, F, F7, Bb, A7, Bb, Bbm, F, D7, G9, C7, F. The notation includes eighth and quarter notes with rests, and a double bar line with first and second endings.

Do Solos

To OUT

South Rampart Street Parade (3)

Bb Book

180

F Out

Chord progression and notation details:

- Staff 1: **F** Out, Bb, F7, Bb, Bb7
- Staff 2: Eb, Bb
- Staff 3: Eb7, Bb, G7
- Staff 4: C7, F7
- Staff 5: Bb, F7, Bb, Bb7
- Staff 6: Eb, D7
- Staff 7: Eb7, Ebm, Bb, G7
- Staff 8: C7
- Staff 9: **G**, Eb7, Bb
- Staff 10: Eb7, Bb
- Staff 11: Eb7, Bb
- Staff 12: Eb7, F7, Eb7, F7, Bb, F7, Bb

Squeeze Me

4/4 Sweetly

♩ = 100

c. Waller, 1929

Verse

Musical notation for the Verse of "Squeeze Me". The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of three staves of music. The first staff contains the first line of the verse, the second staff contains the second line, and the third staff contains the third line. Chord symbols are written above the notes: A7, D7, G6, A7, D7, G7, G7, B7, Em, Ddim, D, A7, Am7, D7, Em7, A7, D, Am, B7, Em7, A7, D, Ddim, D7.

Chorus

Musical notation for the Chorus of "Squeeze Me". The key signature is one sharp (F#) and the time signature is 4/4. The notation consists of six staves of music. The first staff contains the first line of the chorus, the second staff contains the second line, the third staff contains the third line, the fourth staff contains the fourth line, the fifth staff contains the fifth line, and the sixth staff contains the sixth line. Chord symbols are written above the notes: A7, D7, G, E7, A7, D7, G, E7, A7, D7, Gm, D, A7, Am7, D7, A7, D7, G, E7, A7, D7, G7, C#dim, Cdim, Bdim, Bbdim, Adim, Abdim, Gdim, F#dim, Fdim, Edim, A7, D7, G.

St. Louis Blues

(Bb book)

182

♩ = 126

c. W.C. Handy, 1914

A Latin Am E7

E7 Am

Am E7

E7 Am B7 E7 **Rockin' 4/4**

B A D A A7

D7 A

E7 D7 (E7) A

C A Rock it! Hard 4/4 or boogie A7

D7 A

E7 A

ROUTINE: A Latin (Habanera) rhythm, B B, C C, Solos on C, A Latin B C C
 Vary the rhythmic feel: boogie B, square 4/4 C with staccato strokes...

Storyville (Bienville) Blues

Watters, Murphy;
c. Bunk Johnson

4/4

♩ = 100

Intro

B \flat F7 B \flat E \flat m B \flat

Verse

B \flat B \flat 7 E \flat E \flat m B \flat F7B \flat C7 F7B \flat B \flat 7 E \flat E \flat m B \flat F7E \flat G7 C7 F7

Chorus

B \flat B \flat 7 E \flat E \flat m B \flat F7B \flat C7 F7B \flat E \flat E \flat m B \flat F7B \flat F7 B \flat E \flat B \flat

Trio

B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat F7B \flat E \flat B \flat G7 C7 F7B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat F7

Tag

B \flat E \flat F7 B \flat E \flat B \flat F7 B \flat

Stranger On the Shore

Bb book

184

Clarinet special

4/4 *Play lines 1-4, 7-8 an octave down*

Aker Bilk classic, 1962

♩ = 100

Chords: C, G⁷, C, C⁷, F, C, Am⁷, D⁷, Dm⁷, G⁷, C, G⁷, C, C⁷, F, C, Am⁷, Em⁷, C⁷, F, G⁷, C, C⁷, F, C, Dm⁷, G⁷, C, F, Em, D⁷, Dm⁷, G⁷, C, G⁷, C, C⁷, F, C, Am⁷, Em⁷, C⁷, F, G⁷, C

185 Bb book Struttin' With Some Barbeque

$\text{♩} = 202$ 4/4; bossa nova

Armstrong, 1927

Chorus

The Chorus section consists of 10 lines of music. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff, and the harmony is indicated by chords placed above the staff. The chords are: G, D+, G, G, D+, G, Dm6, E7, Am, D7, B7, Em, A7, A9, D7, G, D+, G, G7, C, C, Cm, G, E7, Am7, D7, G.

Verse

The Verse section consists of 3 lines of music. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff, and the harmony is indicated by chords placed above the staff. The chords are: G, Ddim, D7, G, Ddim, D7, G, G, G, E7, A7, A7, D7, G, Ddim, D7, A7, D7.

Melody phrasing is approximate. Lines 1, 5 of Chor., line 1 of Ver. are basic.

Light 4/4, lilting 2-beat
♩ = 138 ♩ = 128

Sugar

Bb book

186

Bix, c. 1926

Chorus

Musical score for the Chorus of "Sugar". The score is written in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of eight staves of music. The melody is characterized by a lilting 2-beat feel. Chord symbols are placed above the notes: G, E7, A7, D7, Bm, D+, Em, Gdim, Am7, Ddim, D7, G, E7, Am7, D7, G, E7, A7, D7, Bm, D+, Em, Gdim, D, Adim, A7, D7, G7, Dm7, G7, C, E7, A7, D7, G, E7, A7, D7, Bm, D+, Em, Gdim, Am7, Ddim, D7, G.

Verse

Musical score for the Verse of "Sugar". The score is written in treble clef, key of D major (indicated by two sharps), and 4/4 time. It consists of four staves of music. The melody continues the lilting 2-beat feel. Chord symbols are placed above the notes: G, B7, Em, G7, C, G, D7, G, B7, Em, D, Bm, Am, B, Gm, D, A7, D7.

Sunday

2-beat ♩ = 182

Goldkette, 1926

Chorus

Musical score for the Chorus of 'Sunday'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 2-beat ♩ = 182. The music consists of eight staves. The first staff begins with a D chord. The melody is composed of eighth and quarter notes, with some phrases spanning across staves. Chords are indicated above the staff: D, Ddim, Em, A7, B7, E7, A7, A+, D6, A7, Ddim, A7, D, Ddim, F#dim, F#7, B7, E7, A7, D, Ddim, Em, A7, B7, E7, A7, A+, D. The section ends with a double bar line.

Verse

Musical score for the Verse of 'Sunday'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of four staves. The first staff begins with a D chord. The melody is composed of eighth and quarter notes, with some phrases spanning across staves. Chords are indicated above the staff: D, Ddim, Em, A7, B7, E7, A7, D, A7, D, Ddim, Em, A7, B7, E7, A7, D, A+, A7. The section ends with a double bar line.

Susie

Bb book

188

2-beat ♩ = 202

Bix; c. 1924

Chorus

Chorus musical score in 4/4 time, key of A major. The score consists of 12 staves of music. The chords and melodic lines are as follows:

- Staff 1: A, C#7
- Staff 2: F#7, B7
- Staff 3: E7, C#7, F#m7
- Staff 4: B7, E7, E+
- Staff 5: A, C#7
- Staff 6: F#7, Bm, Dm
- Staff 7: A, F#m7, F#dim, Bm, C#7, F#7
- Staff 8: Bm, E7, A

Verse

Verse musical score in 4/4 time, key of A major. The score consists of 4 staves of music. The chords and melodic lines are as follows:

- Staff 9: A, E7, A, E7, A, E7, D7
- Staff 10: E7, A, D, Dm, A
- Staff 11: A, E7, A, E7, A, E7, D7
- Staff 12: B7, Bm7, E7

Swanee (1)

2-beat ♩ = 218

c. Gershwin, 1924

Verse

Musical notation for the Verse of 'Swanee'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of three staves. The first staff has a key signature change to B-flat major and a 4/4 time signature. The second staff has a key signature change to B-flat major and a 4/4 time signature. The third staff has a key signature change to B-flat major and a 4/4 time signature. The chords are: Gm, Cm, Gm, D7, Gm, Cm7, Gm, C, Gm, C, Gm, 4 Gm. The first two staves are marked with a repeat sign. The third staff has a first ending marked '1.' and a second ending marked '2.'.

Chorus

Musical notation for the Chorus of 'Swanee'. The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of eight staves. The first staff has a key signature change to B-flat major and a 4/4 time signature. The second staff has a key signature change to B-flat major and a 4/4 time signature. The third staff has a key signature change to B-flat major and a 4/4 time signature. The fourth staff has a key signature change to B-flat major and a 4/4 time signature. The fifth staff has a key signature change to B-flat major and a 4/4 time signature. The sixth staff has a key signature change to B-flat major and a 4/4 time signature. The seventh staff has a key signature change to B-flat major and a 4/4 time signature. The eighth staff has a key signature change to B-flat major and a 4/4 time signature. The chords are: G, G+, C, D9, G, D7, G, E7, D7, Am, D7, D7, G, D7, G, G+, C, Ddim, D7, G, (D7).

Swanee (2)

Bb book

189

Patter

The score for 'Swanee (2)' is written for piano. It consists of five staves. The first staff begins with a 'Patter' box and a D7 chord. The melody is in G major, starting with a quarter note G, followed by a half note A, a quarter note B, and a quarter rest. The second staff continues the melody with a D7 chord, followed by a half note C, a quarter note D, and a quarter rest. The third staff continues with a D7 chord, followed by a half note E, a quarter note F#, and a quarter rest. The fourth staff continues with a D7 chord, followed by a half note G, a quarter note A, and a quarter rest. The fifth staff continues with a D7 chord, followed by a half note B, a quarter note C, and a quarter rest. The score ends with a double bar line and a 4/4 time signature.

Sweetie Dear Fast

Bechet, 1932; c. 1906

♩ = 202

The score for 'Sweetie Dear' is written for piano. It consists of four staves. The first staff begins with a tempo marking of 'Fast' and a metronome marking of '♩ = 202'. The melody is in G major, starting with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. The second staff continues the melody with a D7 chord, followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The third staff continues with a D7 chord, followed by a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The fourth staff continues with a D7 chord, followed by a quarter note E, a quarter note F#, a quarter note G, and a quarter note A. The score ends with a double bar line and a 4/4 time signature.

Sweet Georgia Brown

4/4

♩ = 218

c. 1925

Chorus

Musical notation for the Chorus of "Sweet Georgia Brown". The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 218. The notation consists of five staves of music. Chord symbols are placed above the notes: G7, C7, F7, Bb, F7, Bb, D7, G7, C7, Gm, D7, Gm, D7, Bb, G7, C7, F7, Bb.

Verse

Musical notation for the Verse of "Sweet Georgia Brown". The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of five staves of music. Chord symbols are placed above the notes: Gm, D7, Gm, D7, Gm, D7, Gm, D7, C7, F7, C7, Fdim, F7, D7.

Sweet Sue, Just You

Bb book

191

Lilting 2-beat; light 4/4 depending on tempo

Jimmy Noone; c. 1928

♩ = 148

Chords: D7, Am7, D7, Am7, D7, G, C7b9, G, Am7, D7, Am7, D7, G, C7b9, G, Dm7, G7, Am7b9, E7, Am7, Cm, D7, Am7, D7, Am7, D7, G, C7, G.

(Ev'ry) Star above/ // knows the one I love/ //sweet /
Sue,/// // just/ you./// // and the
Moon on high/ //knows the reason why/ //Sweet/
Sue,/// // just/ you./// // No one

Else it seems/ //ever shares my dreams/ //and with-
Out you, dear, I don't know what I'd do./// //In this

Heart of mine/ //you live all the time//
Sue,/// // just/ you./// //||

That's A-Plenty (1)

Usually 4/4 ♩ = 200

c. 1914

A Em

B7 Em B7

Em B7 Em

B D7 G

D7 G [Break - - - -]

D7 G G7

C C#dim G E7 A7 D7 G B7

C Em

B7 Em B7

Em B7 Em G7

D C A7

D7 G7 C Cdim Dm G7

C A7

D7 G7 C E7

E Dogfight

E7

G7

G7

F Solos 2 X each

C A7

D7 G7 C Cdim Dm

C A7

D7 G7 C

After solos, Dogfight, F 2-3X

Dixieland DOUBLE ending or 4 bar drum tag + 4-bar Band tag

That Da-Da Strain

NORK, Mugsy Spanier,
Ethel Waters; c. 1922

4/4 Swingy ♩ = 176

Verse

Musical notation for the Verse, 4/4 time, swingy feel. The melody is written on a single staff. Chords are indicated above the staff: Am, E7, Am, G, D7, G, G7.

Chorus

Musical notation for the Chorus, 4/4 time, swingy feel. The melody is written on a single staff. Chords are indicated above the staff: C, E7, A7, D7, G7, C6, Cdim, Dm, G7, C, E7, A7, D7, G7, C.

Routine: Verse, Chorus, V, solos on C 2 X each, V C 2-4 X

No standard chorus melody found on records, though the Verse is usually played essentially as written. Ours is from the 1922 sheet music (in C).

There Ain't No Sweet Man Worth the Salt 194

Of My Tears

Bb book

4/4 or 2-beat

♩ = 122

Bix, Bing Crosby 1928;
Bobby Darin, 1967

Verse

Verse

Chords: G, D7, G, G7, C7, Eb7, D7, G, G, D7, G, G7, Eb7, D7

Chorus

Chorus

Chords: Em, B7, Em, B7, E7, Am, C, B, C7, B7, Em, B7, Em, B7, Em, B7, E7, A7, E7, Eb7, E7, Eb7, C#7, A, D7, Am, B7, E, B7, E, B+, Em, B7, Em, B7, E7, Am, C, B, C7, B7, Em, B7, Em, Am, Em

There'll Be Some Changes Made

Sophie Tucker, 1927; c. 1921

Chorus

2-beat

♩ = 202

A⁷

Musical notation for the Chorus, 4/4 time, 2-beat. The notation is written on five staves. The key signature is one flat (Bb). The tempo is marked as ♩ = 202. The chord progression is: D⁷, E⁷, A⁷, D⁷, G⁷, A⁷, D⁷, E⁷, A⁷, 4 D⁷, G⁷, C, A⁷, 8 D⁷, G⁷, C.

Verse

♩ = 106

Musical notation for the Verse, 4/4 time, 2-beat. The notation is written on five staves. The key signature is one flat (Bb). The tempo is marked as ♩ = 106. The chord progression is: C, Am, D⁷, G⁷, C, Am, D⁷, G⁷, E⁷, Am, D⁷, G⁷, C, Am, D⁷, G⁷, C⁷, F, D⁷, G, B⁷, E⁷, Am, Adim, D⁷, G⁷.

Tia Juana

(Bb book)

196

♩ = 135

4/4. Don't overdo the "Latin tinge"

Bix, Morton; c. 1924

Verse

Musical notation for the Verse of "Tia Juana". The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation consists of three staves. The first staff contains the melody with notes and rests. The second and third staves contain the harmonic accompaniment with chords and notes. Chords are labeled above the notes: A, A7, A, F#7, B7/F#, E7, A, F#7, B7/F#, E7, A, A7. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

Chorus

Musical notation for the Chorus of "Tia Juana". The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation consists of ten staves. The first staff contains the melody with notes and rests. The second and third staves contain the harmonic accompaniment with chords and notes. Chords are labeled above the notes: D, A7, D, D, F#7, Bm, B7, E7, B7, A7, D, D7, G, Bm, B7, E7, A7, D. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. There are also text annotations: "Light Latin 'Tinge'-- Habanera rhythm" above the first staff, "Swing it" above the Bm chord on the third staff, "Latin 'Tinge'" above the D chord on the seventh staff, and "swing it" above the Bm chord on the eighth staff.

Tiger Rag (1)

4/4 ♩ = 210

c. ODJB, 1917

A C G7 C

B D7 G7 D7 G7

C G7 C

C G7 C

C F [Break -]

F C7 [Break -]

C7 F

C7 F [Break -]

C7 F

D7 Gm A^bdim C7 F F7

Solos

D

B \flat **B \flat** **F7** **F7** **F7** **B \flat** [Solo Break -----] **B \flat** **B \flat** **B \flat 7** **E \flat** **E \flat** **E \flat m** **B \flat** **G7** **C7** **F7** **B \flat**

ROUTINE: There are several standard versions of A. This seems to be the most common. ODJB's is different. The Revival New Orleans bands had another.

Tin Roof Blues

c. NORK, 1923

4/4 ♩ = 100

Verse

Musical notation for the Verse section, consisting of three staves. The first staff begins with a repeat sign and contains notes with chords C, G7, C, and C7. The second staff contains notes with chords F (triple), F7 (triple), and C. The third staff contains notes with chords G7 and C, ending with a repeat sign.

Chorus

Musical notation for the Chorus section, consisting of three staves. The first staff contains notes with chords C and C7. The second staff contains notes with chords F7, C, and A7. The third staff contains notes with chords D7, G7, C, C7, Cdim, G7, and C, ending with a repeat sign.

Vocal chorus

Musical notation for the Vocal chorus section, consisting of three staves. The first staff contains notes with chords C and C7. The second staff contains notes with chords F7, C, and A7. The third staff contains notes with chords D7, G7, C, C7, Cdim, G7, and C, ending with a repeat sign.

ROUTINE: Verse 2 X, Chorus, solos, Band V, C 1-2 X.

Vocal: V, C 1, C 2, Band C, solos, Vocalist does what she wants.

Tishomingo Blues

(Bb book)

199

c. S. Williams, 1917

$\text{♩} = 104$ 4/4

Chorus

D⁺ G G⁷ C G G⁷

C⁷ E^{b7} G

D⁷ G E⁷

D Adim A⁷ D⁷ [Break on SOLOS-----]

G G⁷ C G G⁷

C C⁷ B⁷

Opt. 3's G B⁷ Em E^{b7}

G D⁷ C Cm G

Verse

G D⁷ G⁷

C Cm G

D⁷ A⁷ D⁷

7th line optional 3's--just in & out choruses, or all choruses.

Too Busy

Armstrong, c. 1928

♩ = 178 2-beat

Chorus

Musical score for the Chorus of "Too Busy". The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 16 measures across 8 staves. The melody is written in treble clef. Chord symbols are placed above the staff: F, C7, C+, F, Bb, Bbm, F, Fdim, C7, F, F#dim, Bb, C7, F, C7, C+, F, Bb, Bbm, F, Fdim, C7, F, A7, Dm, A7, Dm, C7, F, C7, C+, F, Bb, Bbm, F, Fdim, C7, F.

Verse

Musical score for the Verse of "Too Busy". The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 16 measures across 4 staves. The melody is written in treble clef. Chord symbols are placed above the staff: F, C7, Dm, C7, F, F#dim, E, Fdim, C7, F, C7, Dm, C7, G7, Em, G7, Bb, C7.

Too Toot Tootsie

Bb book

201

2-beat

Al Jolson, c. 1922

♩ = 214

| Toot toot/ tootsie/ good- bye,///
 | Toot toot/ tootsie/ don't cry.///
 | The choo choo train/ that/ takes/// me///
 | Away from you/ no/ words can tell how sad that makes me.
 | Kiss me/ Tootsie/ and then,///
 | do it/ over/ a- gain.///
 Watch for the mail, /// I'll never fail /// if
 You don't get a letter then you'll know I'm in jail.
 | Tut tut/ Tootsie/ don't cry,///
 | Toot toot/ Tootsie/ good- bye,///

♩ = 152

2-beat

c. Herschel, 1928

Chorus

Musical score for the Chorus of "Torch, (When You Carry) The". The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked as ♩ = 152. The score consists of 12 measures. The notes are: Bb, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G. The chords are: Bb, D7, Eb, G7, Cm, D7, Gm, F7, Bb, Bb6, Bb7, Cm, 8 C7, Gb7, Bb, Bb7, G7, 12 Eb, F9, Bb, and a final Bb chord with a fermata.

Verse

Musical score for the Verse of "Torch, (When You Carry) The". The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 12 measures. The notes are: F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. The chords are: F, Dm, F, Dm, F, C7, D7, Gm, Eb, Gdim, Eb, Gm, Eb, Gdim, C7, F, C7, F, F7, Bb, D7, G7, Ddim, F, C7, F7, and F+.

Trouble In Mind

Bb book

203

♩ = 92

4/4. *Slow blues*

Verse is Humphrey Lyttleton's muted solo; Sam Cooke, 196?; c. 1926

Chorus

Musical notation for the Chorus of 'Trouble In Mind'. The key signature is one sharp (F#), and the time signature is 4/4. The notation consists of four staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody is written in eighth and quarter notes, with a triplet of eighth notes in the first measure. Chord symbols are placed above the staff: G, D7, G, G7, C. The second staff continues the melody with a triplet of eighth notes. Chord symbols are G, D7, G. The third staff continues the melody with a triplet of eighth notes. Chord symbols are G, D7, G, G7, C, C#dim. The fourth staff continues the melody with a triplet of eighth notes. Chord symbols are G, D7, G.

Verse

Musical notation for the Verse of 'Trouble In Mind'. The key signature is one sharp (F#), and the time signature is 4/4. The notation consists of four staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody is written in eighth and quarter notes, with a triplet of eighth notes in the first measure. Chord symbols are placed above the staff: G, Gdim, G, G7. The second staff continues the melody with a triplet of eighth notes. Chord symbols are C, Cm, G [Break -----]. The third staff continues the melody with a triplet of eighth notes. Chord symbols are C, Cm, G, C, G, Gdim. The fourth staff continues the melody with a triplet of eighth notes. Chord symbols are D7, G, G7, C, Cm, G, D7.

Chorus 1:

(Trouble in) Mind//I'm blue//But I won't be blue al- ways, // for the
Sun will shine/ in my back door some day./// |||Trouble in
Mind, // that's true, // I have almost lost my mind. // Life
Ain't worth livin'/ feel like I could die./// |||I'm gonna

Chorus 2:

Lay// my head// on some lonesome railroad line,/// |||Let the
Two-nineteen train ease my troubled mind./// //Trouble in
Mind, // I'm blue, // my poor heart is beating slow// Never
Had no trouble/ in my life be- fore./// |||

Wabash Blues

Isham Jones, 1921,
Ted Lewis, 1930;
c. 1921

Square 2-beat Slow

♩ = 112

The musical score for "Wabash Blues" is presented in a single system with eight staves. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked "Square 2-beat Slow" with a metronome indication of ♩ = 112. The score is written in treble clef. The chords are indicated above the staves: C7, F, Cdim, C7, F, F7, Bb, F, C, C7, F, Cdim, Bb, F, Cdim, C7, F. The melody consists of eighth and quarter notes, often beamed together in pairs, with some measures containing rests. The piece concludes with a double bar line on the eighth staff.

Wait Till the Sun Shines Nellie Bb book 205

Happy 2-beat

c. Van Tilzer, 1905

♩ = 224

Chords: C, F, C, G7, C, Cdim, C, F, Cdim, C, D7, G7, C, F, C, G7, Gdim, G7, B7, E7, A+, A7, D7, Ddim, D7, C, G7, C

Wait/// till// the sun/ shines/ Nellie//
 When// the clouds/ go/ drift-/ing/ by.///
 We/// will/ be/ hap-/py/ Nel-/lie/
 Don't/// you/// sigh/// |||

 Down/// lov-/er's lane/ we'll/ wander//
 Sweet-/hearts/ you/ and/ I./// |||
 Wait/// till/ the/ sun/ shines,/ Nel-/lie/
 Bye/// and/// Bye./// |||

Waiting For the Robert E. Lee (1)

♩ = 224 Hot 2-beat

Banjo favorite

Verse

Verse:

(Way) Down on the lev- /ee/ in old Alabam- /y/ there's
 Daddy and Mam- /my/ there's Ephra'm and Sam- /y/ on a
 Moon/// light/// night you can find /them all/
 While they are wait- /in'/ the banjos are syn- /copatin'.

What's that they're say- /in',/Oh What's that they're say- /in'/? The
 While they keep play- /in', I'm hummin' and sway- /in' It's the
 Good/// ship/// Robert E. Lee /that's come to
 Carry/ the cotton away /// ///

Chorus

Chorus:

Watch them/ shuff- //lin' a-/ long./// /|||
 See them/ shuff- //lin'/ long./// /Go take your
 Best/// gal/// real/// pal.//Go
 Down to the lev-/ /ee/ I said to the lev- /ee and/

 Join that/ shuff- //lin'/ throng./// /|||
 Hear that/ mu- /sic/ and song./// /It's simply
 Great,/// mate,/// waitin' on the levee,/
 Waitin' for the Robert/ E. Lee./// /|||

Washington And Lee Swing

2-beat

1910

♩ = 228

Chords: C, Gdim, G7, G7, Gdim, G7, C, G7, C, C7, F, F, F#dim, C, A7, D7, G7, C

First Chorus 6/8 march tempo--have drummer do street beat and roll-off. Last 2 bars, lead horn pick melody up at fast tempo.

Same chords as Bill Bailey, Bourbon Street Parade. Can do a mini-set: Bill B. at sing-along tempo, Bourbon Street as moderate 2-beat, W&L fast.

Way Down Yonder In New Orleans

208

Bb book

Light 4/4

Bix & Tram, 1927;
c. Creamer-Layton, 1922

♩ = 152 D7 Bm

G D7 D+ G Ddim

D7 Bm

G7 [Break (opt.) -----] C6 G+ C6 B7 Bb7

A7 [Break (opt.) -----] D7 Ddim D7

G Em Gdim G Eb7

G D7 G

Way down yonder in New Orleans,/ |in the land of dreamy scenes./
| There's a garden of E-/den,/ | that's what I mean.///
Creole babies with flashing eyes,/ |softly whisper with tender sighs/

Stop!| oh won't you give your lady fair./ a little smile.///
Stop!| you bet your life you'll linger there/ a little while.///

There is heaven right here on earth,| with those beautiful queens.///
Way down yonder in New/ Or-/ leans./// /|||

Breaks optionally: 1. all choruses, 2. in & out choruses only

Weary BluesNORK, 1923; Armstrong 1927;
c. 1919

♩ = 216 4/4

A G [Solo Break - - - - -]

C G

D7 G 1. 2.

B G G7

C G A 1 X, then C

D7 G

C Solos C G7 C

C G7 C

A7 Dm Cdim

C G7 C

ROUTINE: A A, B, A, C, Solos 2 X each, A C C
Tempo is as fast as lead horn can do C.

What Do You Want Me To Do

Bb book

210

4/4 *Very slow, expressive*

c. Oliver, 1928?

Intro $\text{♩} = 72$ $\text{C}7$ F $\text{F}7$ $\text{B}\flat$ $\text{B}\flat\text{m}$

Verse F $\text{B}\flat$ Bdim F $\text{F}7$ $\text{C}7$

Chorus F F $\text{A}7$ $\text{D}7$ $\text{G}7$ $\text{C}7$ F Ddim $\text{Gm}7$ $\text{C}7$ F $\text{A}7$ $\text{D}7$ $\text{C}7$ Cdim $\text{C}7$

Ending $\text{G}7$ $\text{C}7$ F $\text{C}7$ F

West End Blues (1)

Armstrong-Hines 1928;
c. King Oliver, 1928

Armstrong Intro

(Bb book)

Rubato

♩ = 86 4/4

A

F F7

B \flat 7 F

C7 B \flat 7 F F7 B \flat dim B \flat m F C7

B Solos F Fdim F F7

B \flat B \flat m F F7

C7 B \flat 7 F

Other Solos

C **TPT** **F** **F7**

B \flat 7 **F**

C7 **B \flat 7** **F**

Ending **PNO** **Dm** **Ritard** **[TPT Break -----]**

Band **B \flat** **B \flat m** **F**

ROUTINE: VOCAL A B, solos, VOCAL A B, bjo or pno A, other solo B, VOCAL A. (on second vocal B, clarinet harmonize note for note; or do wordless vocal w/clarinet.)

2 classic versions: One of the all-time instrumental trad classics, Armstrong-Hines, 1928; the other was sung by Ethel Waters. This sheet provides the classic Armstrong solo introduction, the melody that can be sung or played instrumentally and soloed on, and the ending to the Armstrong version.

When My Dreamboat Comes Home

1936

2-beat

♩ = 200

The musical score is written for a single melodic line in 4/4 time, with a tempo of 200 beats per minute. The key signature has two flats (Bb and Eb). The score consists of nine staves of music. Chord symbols are placed above the staff at various points: Bb, F7, Bb, Bb, Eb, Bb, Bb7, Eb, C7, F7, Bb, Eb, Bb, Bb7, Eb, C7, F7, Bb. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes and others with half notes or whole notes. The piece concludes with a double bar line on the final staff.

(When my) Dream-/ boat/ //comes/ home,/// //then my
 Dreams no more/ //will/ roam./// // I will
 Meet/ you/ //and/ greet/ you./ // hold you
 Close-/ly/ //my/ own./// //Moonlit

 Wa-/ters/ //will/ sing./// //of the
 Tender love/ //you/ bring./// //we'll be
 Sweet-/hearts/ //for-/ ev-/er/ //when my
 Dream/ Boat/ //comes/ home./// ///

When My Sugar Walks Down the Street 213

2-beat
♩ = 148

(Bb book)

Bix; c. McHugh,
Austin, Mills 1924

Chorus

Chorus musical notation (4 staves) with chords: G, E7, A7, D7, G, Gdim, D7, D+, G, G, E7, A7, D7, G, E7, Am, G, E7, A7, D7, G.

Verse

Verse musical notation (4 staves) with chords: G, G7, C, Cm, G, G7, A7, Gdim, G, Am7, D9, G, D+, G, G7, C, Cm, G, G7, C6, A7, D7, B7, Em, D7, G, G, G7, C, Cm, G, G7, C6, A7, D7, Am7, D7.

Chorus:

|When my sugar walks down the street,
all the little birdies go tweet tweet tweet./
And in the ev'ning when the sun goes down,
it's never dark if she don't frown./
She's so affectionate and I'll say this that
when she kisses me I sure stay kissed./
|When my sugar walks down the street, the little
birdies go tweet tweet tweet.//|

When the Red Red Robin

c. Harry Woods, 1926

2-beat

♩ = 182

Chords indicated in the score: G, D7, G, G7, C, Am, Cm, G, Em, A7, D7, Ddim, Am, D7, G, D7, G, G+, C, Cm, G, Gdim, G, D7, G.

(When the) Red red robin comes bob bob bobbin' a- long// a-
long// There'll be

No more sobbin' when he starts throbbin' his old// sweet song.///
Wake up,/ wake up you sleepy head, get up/ get up get out of bed,
Cheer up,/ cheer up, the sun is red, live,/ love,/ laugh and be happy.

What if I've been blue, now I'm walkin' through fields// of flowers.///
Rain may glisten but still I listen for hours// and hours.///
I'm just a kid again, doin' what I did again, Singin'/ a //song. When the
Red red robin comes bob bob bobbin' a- long./// ///

When the Saints Go Marching In

215

Bb book

2-beat
♩ = 188

Chorus

Chorus musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G, G7, C, Cm, G, A7, D7, G. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The key signature has one sharp (F#).

Verse

Verse musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G, G7, C, G, A7, D7, G. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The key signature has one sharp (F#).

ROUTINE: *Varies. Play Verse as dirge, in tempo, or solo rubato. After solos, you can play in F, modulate to G, Ab, Bb, C. Soloists often play other tunes Red River Valley, She'll Be Coming Around the Mountain, etc. etc. Try it in F minor. 4-bar drum tag, 4 or 8 bar band tag (eg. last 8 bars of Chorus)*
Some audiences have a tradition of marching around in a line; it's great if the horns and mobile rhythm players can jump up and lead them around.

When You Wore A Tulip

c. 1914

2-beat

♩ = 172

Chords indicated in the score: C, C+, F, C, F, C, A7, D7, G7, C, C+, F, E7, A7, D7, G7, C.

(When) You wore/ a tulip,/ a sweet yel-/low tulip,/ and
I wore/ a big,/ red/ rose./// ///

When you/ car- ressed me,/ 'twas then hea-/ven blessed me what a
Blessing// no one// knows./// ///

You made/ life cheery,/ when you called/ me "Dearie,"/ 'twas
Down where/ the blue/ grass/ grows./// /Your lips were
Sweeter/ than julep/ when you wore/ that tulip,/ and
I wore/ a big/ red/ rose./// /|||

When You're Smiling

(Bb book)

217

Probably the no. 1 pop sing-along tune to learn.

2-beat

Armstrong, c. 1928

♩ = 208

Chords: C, Em, A7, Dm, Dm, F, G7, C, C7, F, D7, G7, C, A7, Dm, G7, C

(When you're) Smil-/ing,/ //when you're smil-/ing,/ // the/
Whole/ world/ smiles/ at/ you. /// //When you're
Laugh-/ing,/ //when you're laugh-/ing,/ ///the
Sun/ comes/ shin-/ing/ through./// /But when you're

Cry-/ing,/ //you/ bring on the rain, /so stop your
Sigh-/ing,/ //be happy again, /so keep on

Smil-/ing,/ /'cause when you're smil-/ing/ //the/
Whole/ world/ smiles/ with/ you./// /|||

Whispering

♩ = 174
 ♩ = 194
Square 2-beat

Whiteman hit 1922;
 Goodman Q., 1936;
 c. 1921

Chorus

The Chorus section consists of eight staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. The chords are as follows:

- Staff 1: F, E⁹, E⁷
- Staff 2: F, D⁺, D⁷
- Staff 3: G⁷, C⁷
- Staff 4: F, C⁹, C⁺
- Staff 5: F, E⁹, E⁷
- Staff 6: F, D⁺, D⁷
- Staff 7: G⁷, C⁷
- Staff 8: Gm, B^bm, F (with a slur over the last two measures)

Verse

The Verse section consists of four staves of music in 4/4 time, key of B-flat major. The melody is written in treble clef. The chords are as follows:

- Staff 1: F, C⁷, F, G^bdim, Gm⁷, C⁷, F, C⁷
- Staff 2: F, C⁷, F, G^bdim, Gm⁷, C⁷, F
- Staff 3: Am, E⁷, Am, Dm, E⁺, E⁷, Am⁷
- Staff 4: C, G⁷, C, Dm⁷, G⁷, Gm⁷, C⁷ (with a slur over the last two measures)

Who's Sorry Now

Bb book

219

2-beat

Gag anniversary song; dedicate it to the Groom at weddings.

Billy Banks, c. 1923

♩ = 154

Chords: C, E7, A7, D7, G7, C, Gdim, G, D7, G7, C, E7, A7, Dm, A7, Dm, Fm, C, A7, D7, G7, C.

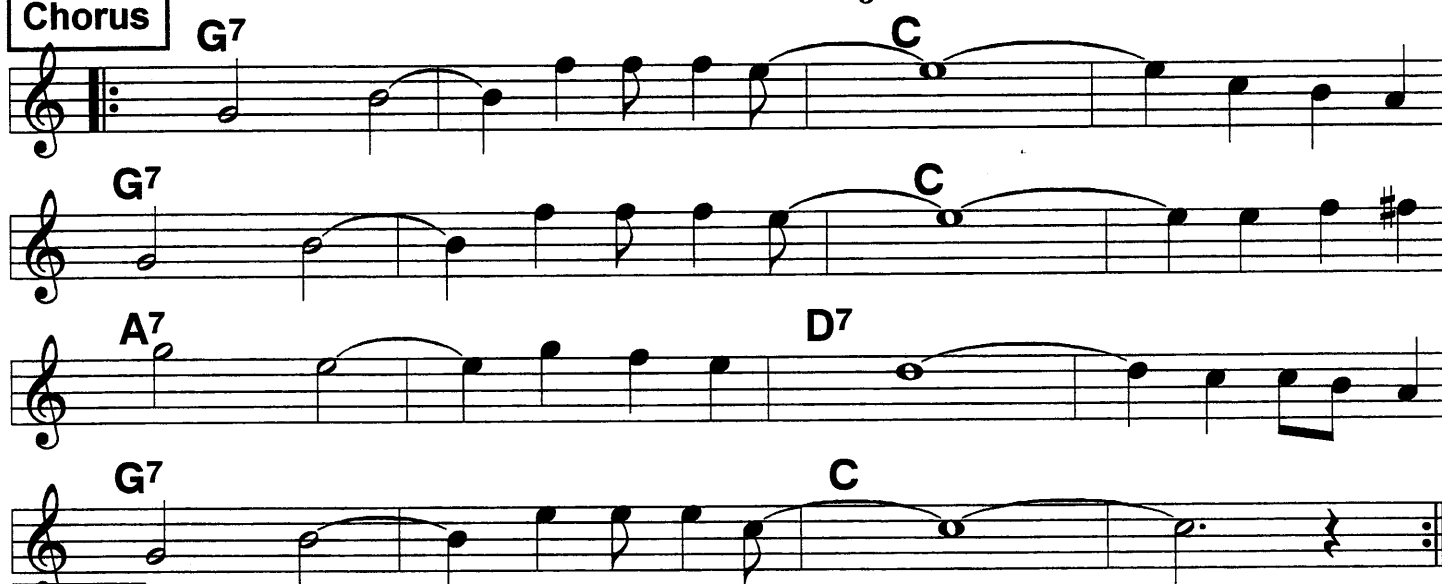
Who's/ sorry now?/// who's/ sorry now?///
Who's/ heart is ach-/ing for break-/ing each vow?///
| Who's sad and blue,/// | who's crying too,///
Just/ like I cried/ over you?/// ///|

Right/ to the end,/// just/ like a friend,///
I/ tried to warn you/ some- how./// ///|
| You had your way,/// now/ you must pay.///
| I'm glad that you're/ sorry now!!!! /|||

Willie the Weeper

4/4 ♩ = 182

Armstrong, Oliver, 1927

Intro**Chorus****Verse****If Verse is 1st, Vamp:**

Routines: 1. Intro, Chorus, Verse, Solos 2X on Chorus, V C n X;
 2. Vamp, V C, Solos 2X on chorus, V C n X

World Is Waiting For the Sunrise Bb book 221

Banjo solo special, Benny
Goodman Quartet; c. 1919

2-beat

♩ = 240

♩ = 224

A+ D A+ Ddim A+

D F#7

G Ddim D B7

E7 A7

D A+ Ddim A+

D F#7

G Ddim D Am B7

Gm A7 D

Wolverine Blues (1)

c. Morton, 1923

Horn Intro 4/4 = 192

No Rhythm (A \flat)

Rhythm (A \flat)

A

C Cdim G 7 C Cdim G 7

C Cdim G Gdim D 7 G 7

C Cdim G 7 C Cdim G 7

C 7 F D 7 G 7 C

Dogfight

G 7 A \flat 7 A 7 B \flat 7 B 7 C 7 C \sharp 7 D 7 G 7

B Solos

C Gdim G 7 C G 7

C Gdim G 7 C G 7

C 7 C $+$ F

D 7 G 7 [Break -----]

ROUTINE: Intro, A A, B, Solos on B, B B, Ending is last 8 bars of B.
Solos: Bands often play the first 9 beats of B, solo starts on beat 10.
Ending: can do drum tag 4 bars, band last eight bars.

Wolverine Blues (2)

Bb book

222

The main musical notation consists of four staves of music in treble clef, 4/4 time. The first staff contains measures 1-4 with chords C, Gdim, G7, C, and G7. The second staff contains measures 5-8 with chords C7, C+, F, and a whole note F. The third staff contains measures 9-12 with chords F, Dm, C, and A7. The fourth staff contains measures 13-16 with chords D7, G7, C, G7, and C. The piece ends with a double bar line.

Optional B Strain

The optional B strain consists of four staves of music in treble clef, 4/4 time, in the key of Bb. The first staff contains measures 1-4 with chords C7 and F. The second staff contains measures 5-8 with chords C7 and F. The third staff contains measures 9-12 with chords C7 and F. The fourth staff contains measures 13-16 with chords Dm, Am7, D7, G7, C7, and F. The piece ends with a double bar line.

Optional B strain routine: This is rarely played. Usually when played, then the INTRO is the last 8 bars of what becomes the C strain.

Yes Sir That's My Baby (1)

1925

♩ = 204 *Charleston feel*

Intro

Verse

Verse:

Who's that coming down the street,| Who's that looking so petite/
 Who's that coming down to meet me here?/// |||
 Who's that you know who I mean:/ sweetest "who" you've ever seen./
 Here's the most important thing of all: /// /|||

Chorus:

Yes/ Sir/, that's my baby, No/ Sir, / don't mean "maybe"
 Yes/ sir/, that's my baby now./// |||
 Yes/ Ma'am, / we've decided, no/ Ma'am, / we won't hide it,
 Yes/ ma'am, / you're invited now./// //By the

 Way,/// //by the way,/// //when we reach/ the/ preacher I'll say:/// /|||

Yes/ Sir, / that's my baby, No/ Sir, / don't mean "maybe"
 Yes/ sir, / that's my baby now./// /|||

Chorus

Ending

The ricky ticky licks and gizmos are taken directly from the vintage stock arrangement. Straight mute the brass, banjo 2/4, tuba 1/3, syncopated piano. Don't exaggerate the effect, because it's very likable music, different from Dixieland, a good changeup on most gigs.

Yellow Dog Blues

Rockin' 4/4

♩ = 134

c. Handy, 1914

Verse

Verse musical notation (4 staves):

- Staff 1: C7, repeat sign, melody.
- Staff 2: C7, 4-measure rest, F7, melody.
- Staff 3: G7, melody, C, 1. ending bracket.
- Staff 4: 2. ending bracket, C, G7, C7.

Chorus

Solos

Chorus and Solos musical notation (3 staves):

- Staff 1: Chorus start, F, F7, B \flat , Bdim, F [Break - - - - -]
- Staff 2: B \flat 7, F, melody.
- Staff 3: C7, F, 1. ending bracket.

Ending

Ending musical notation (1 staff):

- 2-measure rest, F, C, G7, C7, F, F7, B \flat , Bdim, F.

ROUTINE: Infinite variation. Basically, play Verse 2-3 X, Chorus 2 X.
SOLOS: Band plays first 9 beats, solo starts at break. 2nd X, just solo.
 Melody line is from the sheet music. First 4 bars of V and C are the key melody segments.

You've Got To See Your Mama Bb book 225

Ev'ry Night

Bump & grindy Hooch tune

Sophie Tucker, 1923

♩ = 128

Chorus

Verse

Patter

*Routine: Verse, Chorus, Patter, Solos on Chorus.
Mainly vocal number.*

Careless Love

4/4 ballad

♩ = 112

Musical notation for 'Careless Love' in G major, 4/4 time. The piece is a ballad with a tempo of 112 beats per minute. It consists of four staves of music. The first staff begins with a G chord, followed by a D7 chord, and then a G chord. The second staff continues with G, E7, A7, and D7 chords. The third staff features G, G7, C, and Cm chords. The fourth staff concludes with G, D7, and G chords, ending with a double bar line and a 4/4 time signature.

Corrine Corrina*Somewhat Bouncy 4/4*

♩ = 122

Musical notation for 'Corrine Corrina' in C major, 4/4 time. The piece is somewhat bouncy with a tempo of 122 beats per minute. It consists of three staves of music. The first staff begins with a C chord, followed by a C7 chord. The second staff continues with F and C chords. The third staff features G7 and C chords, ending with a double bar line and a key signature change to D major (two sharps).

Frankie and Johnny*Moderate Boogie tempo. Vocal, many verses.*

♩ = 134

Musical notation for 'Frankie and Johnny' in D major, 4/4 time. The piece is a moderate boogie with a tempo of 134 beats per minute. It consists of three staves of music. The first staff begins with a D chord, followed by a D7 chord. The second staff continues with G, Ddim, and D chords. The third staff features A7 and D chords, ending with a double bar line.

Each tune is faster starting with a slow one, so after a fast tune, play this page as a mini-set. Then you can play another fast one.

Winin' Boy

Bb book

227

c. Jelly Roll Morton, 1938

4/4

♩ = 96

C7 Gm7 C7 F Ddim

C7 Gm7 C7 F A7

D7 Gm D7 Gm7 Ddim

C7 Gm7 C7 F

How Come You Do Me Like You Do *Bump & grindy*

♩ = 114 C F C A7 D7 C

C F C A7 D7 G7

C7 F A7 G7 C

C F C A7 D7 C

Ja-Da

1918

Usually 4/4

♩ = 118

Lazy River, Up A

4/4 Swingy

c. Carmichael, Arodin, 1931

♩ = 108

Midnight In Moscow

Bb book

229

Square 2-beat

Kenny Ball hit, 1961

♩ = 168

Em Am Em B⁷ Em

G C D⁷ G F^{#7} B⁷

Em Am

Em B⁷ Em F^{#7} B⁷

Em Am

Em B⁷ Em

New Orleans

Slow, stately 4/4

c. Carmichael, 1932

♩ = 92

Am B⁷ E⁷ A⁷ D⁷ G⁷ C E⁷

Am B⁷ E⁷ A⁷ D⁷ G⁷ C

E⁷ F E⁷ Am B⁷ E⁷

Am B⁷ E⁷ A⁷ D⁷ G⁷ C

St. James Infirmary

Armstrong, 1928

4/4 = 100

Em B7 Em C7 B7

Em B7 Em (Edim) C7 B7 Em

Musical notation for St. James Infirmary in 4/4 time, tempo 100. The key signature has one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: Em, B7, Em, C7, B7, Em, B7, Em, (Edim), C7, B7, Em.

If I Could Be With You

4/4 Swingy

c. J.P. Johnson, 1926

4/4 = 108

C7 F A7 D7

G7 C7 F Am Cm D7 G7 C7

C7 F A7 D7

G7 E7 F A7 D7 G7 C7 F

Musical notation for If I Could Be With You in 4/4 time, tempo 108. The key signature has one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: C7, F, A7, D7, G7, C7, F, Am, Cm, D7, G7, C7, C7, F, A7, D7, G7, E7, F, A7, D7, G7, C7, F.

Mack the Knife

Moderate bounce tempo, 4/4 or 2-beat

4/4 = 158

C Am7 Dm

Dm G7 Am7 G7

C Cdim Dm7

1. G7 Am7 C

2. G7 C

After solos, modulate up the scale

Musical notation for Mack the Knife in 4/4 time, tempo 158. The key signature has no sharps or flats. The melody is written on a single staff. Chords are indicated above the staff: C, Am7, Dm, Dm, G7, Am7, G7, C, Cdim, Dm7, 1. G7, Am7, C, 2. G7, C. A box at the bottom right contains the instruction: "After solos, modulate up the scale".

Learn these "cold", understanding that 1. there are variations, but memorizing them will enable you to follow faster and better. 2. many 20s tunes with "blues" in the title are not blues at all, merely pop tunes. Some like "Tishomingo" are partly blues, but have 16 or 32 bar patterns, non-blues progressions in the extra 4 bars, etc.

Pattern 1

C C⁷ F C G⁷ C

Pattern 2

C C⁷ F C D⁷ G⁷ C

Pattern 3

C C⁷ F C A⁷ D⁷ G⁷ C

Pattern 4 (Dauphine Street Blues, Franklin Street Blues (C))

C F⁷ C C⁷ F Fm C A⁷ D⁷ G⁷ C

Pattern 5 (Empty Bed Blues, Mecca Flat (Bb), 219 Blues)

C E^b(7) C C⁷ F C F⁷ G⁷ C

Pattern 6 (Big Lip Blues)

C E⁷ Am C⁷ F B^bo C G⁷ D⁷ G⁷ C

[Pattern 7] Space for you to add other patterns...

C C⁷ F C G⁷ C

[Pattern 8]

C C⁷ F C G⁷ C

[Pattern 9]

C C⁷ F C G⁷ C

Amazing Grace

Mainly for funerals

♩ = 92

G G D7 C G G D7 (Em) A7 D D7 G C G D7 G C Cm G

Nearer My God To Thee

♩ = 98

G C G D7 G G C G D7 G G C G D7 G C G D7 G

Rock of Ages

♩ = 88

C F C G7 C G7 C C F C

Just A Closer Walk With Thee

Standard tune, all occasions.

♩ = 108 Slow C

Chord progression for 'Just A Closer Walk With Thee':

Staff 1: G7

Staff 2: G7 C

Staff 3: C C7 F G²dim (A^{b7})

Staff 4: C G7 C C7 F Fm C

Old Rugged Cross

♩ = 112 Verse

Chord progression for 'Old Rugged Cross' (Verse):

Staff 1: C Cdim C C7 F

Staff 2: G7 C

Staff 3: C Cdim C C7 F D7

Staff 4: G7 C

Chorus

Staff 5: G7 C

Staff 6: F C

Staff 7: C C7 F

Staff 8: C G7 C ()

Hail To the Chief

Used to march CEO or President imitator to the Podium.
Usually there's only time for the first 1-2 lines.

Square, Stately

♩ = 100

D G D A⁷ D E A

D G F[#]m A⁷ D D G D Em⁷ A⁷ D

Bm Em A⁷ D G Em⁷ A⁷

G Em D F[#] G D Em A⁷ D

America the Beautiful

♩ = 100

D A⁷ D A⁺

D A⁷ E⁷ A⁷

D A⁷ D D⁷

G

America (My country 'tis of thee)

♩ = 88

G D G Em Am G Em Am D⁷ G 6

G D⁷

G C G C G

Star Spangled Banner

Bb book

235

$\text{♩} = 92$

The musical score is written on eight staves in treble clef, 3/4 time. The tempo is marked as quarter note = 92. The key signature has one flat (Bb). The chords are indicated above the notes. The melody consists of eighth and quarter notes, with some rests. The chords are: C, G, Am, E7, Am, D7, G, C, G, C, C, G, C, G, C, C, G, Am, D7, G, C, F, A7, Dm, C, D, C, G7, C, Am7, D7, C, G7, C.

(Oh) Say can you see/ by the dawn's early light,/What so
Proudly we hailed/ at the twilights' last gleaming! Whose broad
Stripes and bright stars/ through the perilous fight,/ o'er the
Ramparts we watch,/ were so gallantly streaming; and the

Rockets red glare,/ bombs bursting in air,/ gave
Proof through the night/ that our flag was still there./ Oh
Say does that star spangled banner yet wave,/ o'er the
Land/ of the free,/ and the home of the brave.//

Battle Hymn Of the Republic

♩ = 105 ♩ = 192
March or Swing 4/4

"Dixie" is often requested at conventions by Southerners, but is politically incorrect, so balance things by alternating both tunes. End on the most appropriate tune.

Verse

Chorus

(Mine) Eyes have seen the glory of the coming of the Lord, he is
 Trampling out the vintage where grapes of wrath are stored; He hath
 Loosed the fateful lightning of His terrible swift sword, // his
 Truth/ is/ march-/ing/ on.// ///

 Glor-//ry glory halle- lu-// jah1//
 Glor-//ry glory halle- lu-// jah1//
 Glor-//ry glory halle- lu-// jah1//
 Truth/ is/ march-/ing/ on.// ///

Don't voluntarily play it. Southerners request it all the time, but alternate choruses with "Battle Hymn", and if there are many Afro-Americans in the audience, don't play it.

♩ = 144

Square, March, or Jazz

♩ = 192

The musical score for 'Dixie' is written in 4/4 time. It consists of ten staves of music. The key signature is one flat (Bb). The tempo is marked as ♩ = 192. The score includes various chords: C, C7, F, G7, and D7. The melody is written in a single line on a treble clef staff. The music is a square dance tune, march, or jazz piece.

(Oh I) Wish I was in the land of cotton,
 old times there are not forgotten, Look a-
 Way!!! Look a- way!!! Look a- way!!! Dixie land./| In
 Dixie land where I was born in,
 early on one frosty morning, Look a-
 Way!!! Look a- way!!! Look a- way!!! Dixie land./| Then I

 Wish I was in Dixie,/ hoo- ray!!! hoo- ray!!! In
 Dixie land I'll take my stand, to live and die in Dixie./ A-
 Way, // a- way, // a- way down South in Dixie, / a
 Way, // a- way, // a- way down South in Dixie, /|

Military Medley (1)

Tempos & Keys vary

Army (Caissons Go Rolling Along)Play in order given.
Navy is always last.

♩ = 204

Chords: D, A7, D, D, A7, D, D, G, D, Bm, E7, A7, D, F#7, G, D, A7, D.

Tempo markings: Adim, Adim, Adim.

Key signature: Two sharps (F# and C#). Time signature: 4/4.

Marines (From the Halls of Montezuma)

♩ = 220

Chords: D, A7, D, D, A7, D, D, A7, D, D, A7, D.

Key signature: Two sharps (F# and C#). Time signature: 4/4.

Marines (cont.)

Four staves of music in G major (one sharp). The first staff begins with a G chord. The second staff has chords G, D, Adim, A7, and D. The third staff has chords D, A7, and D. The fourth staff has chords D, A7, and D, ending with a 6/8 time signature change.

Air Force (Wild Blue Yonder)

Eight staves of music in C major. The tempo is marked as ♩ = 120. The time signature is 6/8. The score includes various chords: C, G7, Cdim, C, F, C#dim, Dm7, G7, D7, Am, Gdim, G7, Dm, Cdim, C, E7, C7, A7, Dm, Cdim, Am7, D7, G7, C, F, and C. The piece concludes with a 4/4 time signature change.

Military Medley (3)

Coast Guard (Semper Paratus)

Optional – Not usually part of the medley

204

Chords: G, C, G, D7, 1. G B7 Em Ddim, 2. G B7 Em Cm, D, A7, D, D7, G, A7, D7, G.

The score is in 4/4 time, key of G major. It consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of 204. The music begins with a double bar line and a repeat sign. The first staff contains notes for G, C, G, and D7. The second staff contains notes for G, D7, and a first ending marked '1. G B7 Em Ddim'. The third staff contains notes for D, A7, D, and a second ending marked '2. G B7 Em Cm'. The fourth staff contains notes for G, A7, D7, and G, ending with a double bar line and a key signature change to two sharps (D major).

Navy (Anchors Aweigh) *Strong 2-beat*

Always play it last in the medley. It gets the best audience reaction. Or end with "God Bless America" after applause.

224

Chords: D, Bm, D, A7, D, G, D, Bm, A7, D, E7, A7, D, Bm, D, A7, D, G, D, Bm, F#7, Bm, D, A7, D.

The score is in 2/4 time, key of D major. It consists of eight staves of music. The first staff starts with a treble clef, a key signature of two sharps (D major), and a tempo marking of 224. The music begins with a double bar line. The first staff contains notes for D and Bm. The second staff contains notes for D, A7, and D. The third staff contains notes for G, D, Bm, A7, and D. The fourth staff contains notes for E7 and A7. The fifth staff contains notes for D and Bm. The sixth staff contains notes for D, A7, and D. The seventh staff contains notes for G, D, Bm, F#7, and Bm. The eighth staff contains notes for D, A7, and D, ending with a double bar line and a key signature change to one sharp (G major).

God Bless America

(Bb book)

239

*Not dirge slow. With due
reverent patriotic spirit*

c. Berlin, 1938

♩ = 202

Chords: G, Gdim, D7, D7, G, G7, C, Am7(b5), G, Em7, A9, D7, G, D7, G, G, B \flat , Dm, G7, C, G, D7, G, B7, Em, Am7, G, D7, G7, B \flat , Dm, G7, C, G, D7, G, B7, Em, Am7, G, D7, G.

Give My Regards To Broadway

A common convention theme is red, white & blue "Patriotic" or "Party Convention". Any Cohan tunes are considered appropriate, but they hired a Dixie, not a brass band (which would play Sousa marches, etc.) so you can mix these tunes in with familiar Dixie tunes.

c. G.M. Cohan, 1904

♩ = 210

Chords: C, Dm7, G7, Dm7, G7, G+, C, G7, C, Am, G, D7, G, D7, D7, G7, C, Dm7, G7, Dm7, G7, G+, C, A7, A+, A7, Dm, A7, D7, Fm, C, D7, G7, C.

Give my/ re- gards/ to Broad-/// way, // Re-
 Member me to Her-/ald/ Square./// |||
 Tell all/ the gang/ at/ For-/ty-/ Second Street that
 // will/ soon/ be/ there./// |||

 Whisper/ of how //I'm/ yearn-/// ing, // to
 Mingle with the old/ time/ throng./// |||
 Give my/ re- gards/ to/ old/ Broad-/ way and say that
 I'll/// be there/ ere/ long!!!! //||

Yankee Doodle Dandy

Bb book

241

2-beat

c. George M. Cohan, 1904

♩ = 192

Chord symbols: C, D7, G7, C, A7, Dm, A7, Dm, D7, G7, C, D7, G7, C, C, G7, C, G7, C, A7, D7, G7, C.

I'm// a Yankee Doodle dan-/// dy, // a
Yan-//kee doodle do or die./// ///A
Real/ live/ nephew of my Un-/cle- Sam's, ///
Born on/ the Fourth of/ Jul- y./// /||I've

Got// a yankee doodle sweet-/// heart,///
She's// my yankee doodle joy./// ///|
Yankee Doodle came to London, just to ride the pon-/ies./
I am/ a yankee doodle boy./// /|||

You're A Grand Old Flag

c. George M. Cohan

2-beat

♩ = 214

Chords indicated in the score:

- Staff 1: G, C, G, D7, G, D7, G
- Staff 2: G, D7, G, F#dim, D7
- Staff 3: D7, Edim, D7, G, B7, Em
- Staff 4: A7, D7
- Staff 5: G, C, G, D7, G, D7, G
- Staff 6: E7, Am, D7
- Staff 7: G, D7, G, D7
- Staff 8: A7, C, D7, G

(You're a) Grand/ old/ flag,/ you're a high fly-/ing flag,/ and for-
 Ev-/er in peace/ may you wave./// //You're the
 Emb-/lem/ of// the land/ // love,// the
 Home/ of the free and/ the brave./// //Ev'ry

 Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's
 Nev-/er a boast/ or/ brag./// //But should
 Auld// ac- quain-/tance/ be// for- got,/ keep your
 Eye on/ the Grand/ Old/ Flag./// //|||

Happy Days Are Here Again

(Bb book)

243

Democratic Party theme song

Happy 20s 2-beat.

c. 1929

♩ = 230

Hap-py days /are// here|again, /The// * Skies| above /are// clear| again, /Let/ us
Sing| a song /of// cheer| again /hap-py * Days/ are/ here/ a-/ gain./// /|||
Al-| togeth- /er// shout| it now /there's// * no|one who /can// doubt| it now /So/
let's

Tell| the world /a-// bout| it now /hap-py * days/ are/ here/ a-/ gain./// /|Your/

Cares/ and/ troubles/ are gone./// //There'll be/ no/ more from/ now on./// /|||

Hap-py days /are// here|again, /The// * Skies| above /are// clear| again, /Let/ us
Sing| a song /of// cheer| again /hap-py * Days/ are/ here/ a-/ gain./// /|||

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